

GOOD HOUSES

Typical Historic Architectural Styles
• *For Modern Wood-Built Homes* •

Russell F. Whitehead



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THE JOHN HOWARD PAYNE HOUSE, EASTHAMPTON, NEW YORK

Where the author of "Home, Sweet Home" lived

In this humble but attractive cottage, John Howard Payne wrote his immortal song, "Home, Sweet Home." It is hardly an exaggeration to say that no other song has touched the hearts of so many people. There is scarcely a corner of the civilized world where it is not known and loved. We reproduce Mr. Payne's house here that all true home lovers may know the manner and surroundings of the home which produced this noble song. It is, to be sure, perhaps a coincidence, but what could be more fitting than to have a church as a background for this home? So long as we continue to nourish the ideals of church and home, upon which the Nation was founded, America will continue on her triumphal march to ever new and greater glory.

GOOD HOUSES

Typical Historic Architectural Styles For Modern Wood-Built Homes

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Foreword

THE serious shortage of homes as a consequence of the building lethargy during and since the War, the over-crowding of cities and the prevailing high rents, have all contributed to a vigorous revival of interest in the American tradition of home owning.

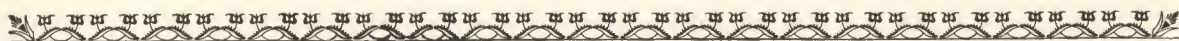
To men and women who have lived in rented houses or "cliff dwelling" apartments, and now find themselves without roots or associations, has come a forceful realization of the many practical and sentimental advantages in owning their own homes.

Choosing an architectural style is one of the most puzzling problems that confronts the intending builder. Every site, every difference in personal need, every vagary of individual fancy, sets up new conditions.

Here, then, is a book that interprets those architectural styles which are the foundation of American building traditions, and which are adaptable to wood construction. It tells where these styles belong historically, what their chief characteristics are, and how they can be adapted to the modern home. Furthermore, it points out the fundamentals which should control judgment in the planning and in the building of a house.

It is our hope that the material in this book will help you determine the kind of house which will best lend itself to your site, conform to your mode of life, and express your taste and your individuality.





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Good Houses

A HOUSE to be good—whether it be a cottage or a mansion—must be useful, substantial and beautiful.

To make a house useful and livable is to plan it well. The comfort and convenience of those who are to live within it depend upon the size of the rooms, their outlook and exposure, and upon their relation one to the other so that all may function to simplify the administration of the house.

To make a house substantial and durable is to use the right materials, properly selected; and to observe in its building the correct and the best established practices of construction.

To make a house beautiful is to have it conform to the essential qualities of good design—proportion, scale, color, texture, rhythm and repose.

The application of these simple, fundamental principles will assure you a satisfactory and successful house, for they apply alike to all houses, regardless of size or cost. The success or failure of your house will, therefore, to a large degree depend upon the thought and painstaking care that you devote to its design, plan and construction.

Of the three essentials of the good house, the one least understood is architectural design. Yet beauty, as well as being a never-ending source of satisfaction to the owner, gives a very definite, tangible, permanent and added market value to a house.

Most of us have ingrained within us at least some degree of ability to appreciate beautiful things, though we may not always know why they are beautiful, nor how ourselves to create them.

So it is the purpose of this book to show the inspiration from which some of the best of our American architecture has come; to interpret the fundamental essentials of that architecture as it applies to the modern home, and to tell

not only how to build houses that meet today's requirements and are durable, but how to make them beautiful as well.

The houses in this book show wood consistently used to express beauty in a variety of architectural styles, and many of the subjects demonstrate the possibilities of this material in other than the so-called "Colonial" style. These houses follow faithfully in design, both the letter and the spirit of historic precedents, yet they are in every way suited to modern requirements.

Of the twenty-three houses illustrated, seventeen portray fundamental architectural styles, and six show adaptations and modifications of some of these styles, all of which have been or can be successfully built of wood.

The prototypes for the sixteen houses which illustrate the various historic styles are of course not the only ones which could have been selected, for there are many splendid examples of all of these styles to be found in the localities where they developed.

The six adaptations could have been multiplied indefinitely. They are included to show how the expert designer can create beautiful houses by modifying or combining the motives and features that have historic precedent.

The book is not a "plan book," as plan books are ordinarily considered. It may perhaps be only in rare instances that any one of the houses shown will fulfill in both plan and design the exact requirements of the intending builder, for every individual house building project is a problem distinct unto itself.

If, in your study of the characteristics and significance of the various styles as they are illustrated and interpreted in the following pages, you are helped in your desire to make your house a good house, and if you find in this book some useful hints to that end, then it will have accomplished its purpose.

Style in Architecture

STYLE is a quality, not a principle of design. When a house is expressive of a definite conception—as of dignity, elegance, picturesqueness, simplicity or homeliness, it has character; and character is style. An historic style is the particular phase, the characteristic manner of design, which prevails at a given time and place; and is an expression of the housing needs and taste and wealth of a community; it is not the result of accident or caprice, but of intellectual, moral, social, and even political conditions.

Style is synthetic. The taking of rooms, halls and staircases, and arranging them in sequence according to their use and importance; the erecting of walls, floors and roofs; the relating of planes, solids, voids, lights, shadows, textures and colors, so that each gives to each a meaning and expression—that is style in architecture.

The site—its geographical and topographical location—the relative importance of the house to its surroundings, and even the individuality of its occupants, are potent factors in the determination of its style.

Whatever the style, the essential qualities of good house design are proportion, scale, color, texture, rhythm and repose. The execution of a structure devoid of these qualities is mere building—a trade and not an art.

Sometimes there is confusion between “proportion” and “scale.” A house can be in good proportion and yet the elements that compose it be “out of scale”; or a house can be in bad proportion and its elements in perfect scale. “Proportion” is the relation between the several dimensions of an object, and “scale” is the relation between the different parts of an object. A door or window may be in good proportion, but be “out of scale” with a house, because it looks so small as to seem to be for the use of a child, or so large as to be for the use of a giant. When the details of a house look as if different sized people used its various parts the “scale” is poor. When the “proportion” of a house pleases the eye, it is good.

In all architecture the wall, the column, the lintel and the arch form the basis of construction. Architectural styles are identified by the

various treatment of these elements, each style the expression of the life of the people that created it. The variety of construction has been great. The Egyptians, the Greeks, the Romans, the French, the Spaniards and the English have each manipulated these fundamentals to meet their own needs and tastes. They perfected, each their own style as facilities permitted, and these perfected styles have been given definite historic names.

As travel and learning spread, ideas were carried from one country to another. Those who settled in foreign lands took with them their building traditions which in time were absorbed by, and gave color and form to, the architecture of the country of their adoption. From this amalgamation came the styles known as the Renaissance. Italy and France were the two main arteries through which the Renaissance flowed, and nearly all phases of its development can be traced to these countries. There never was an absolute break from tradition, nor a resurrection of principles which had been entirely abandoned because of their faultiness.

It is acknowledged that Tradition is the greatest factor that contributes to our making. The difficulty lies in its interpretation. There will always be an intense craving to create something new for ourselves, so upon Tradition alone we cannot advance in home-building. If we make the past a crutch and ourselves cripples, we are exponents of intellectual stagnation. Yet the notion of absolute originality is an absurdity. No less preposterous than raising dead styles is the invention of entirely new ones. Art in domestic architecture must be at once retrospective and progressive, its very progress a reflection returned from the mirror of the past.

The early American traditions hold great possibilities—artistically, architecturally and nationally. They were developed to fit American conditions, life and manners at a time when people had plenty of leisure to study how to express the ideal of the American family and hearth in the household arts. Our ancestors all over the Colonies, from Maine to Florida, worked nearly two hundred years on this task, and they carried it to complete success. Our

Style in Architecture

native styles are true vernacular, which accounts for their endless charm and interest.

These styles not only express American ideals, but, as a practical matter, are easy ones in which to design. Their forms are simple, suited to present-day methods of construction in contrast with the forms of other styles, which are less direct and therefore more costly. They are ingrained in us, among all ranks, as thoroughly as any part of American culture, and it is absurd to think that fifty years of Victorian ugliness could have broken the tradition. Their spirit remains as vigorous as ever.

It is an error to think that the old American styles mean only prim, balanced, classic design. A thorough knowledge of them discloses an extraordinary amount of the freest sort of architectural expression in massing, grouping, roofs, gables and details. Their picturesque vernacular fits our natural conditions. The horizontal proportions of the house, porches, sheds and outbuildings; the simple, direct lines and construction; the large, cheerful windows; the sunlit details; the livable, hospitable, open character throughout are all typically American.

Every fact that influences the choice of a style points to the use of our own tradition, and

since no style of art is sound that does not express the life of the people who use it, our native tradition is the only one that is sincere in the typical American house. It is certain that the elemental life of the American family and the society which was based on it, have changed but little. We are wealthier, demand greater comfort and have more mechanical conveniences, that is all. We need not wait for a new "nationalism" to achieve a new style.

Whereas in Colonial days people were satisfied to build their houses in the prevailing style of their locality, the development and growing independence of the individual in America now call for a more diversified expression than is found in any one regional type. But no matter how creative a man may be, he can only make his house successful by acquiring an accurate vocabulary of forms and details of the style that appeals to him, and by entering thoroughly into the spirit of its tradition.

Increased culture develops the aesthetic sense, and through a better understanding of architectural styles the desire for beautiful houses will be strengthened. When better houses are wanted by a people, better houses will be built.



*Entrance Vestibule
Old House at Watertown, Massachusetts*

Why a House of Wood

WE HAVE in America a long and romantic heritage in wood-built houses. Starting with the log hut which our forefathers called home, going on to the crude shelter of squared timbers and its successor, the framed house, with its covering of hand-wrought boards held in place by hand-wrought nails, and this in turn followed by the manufacture of lumber in quantities and the establishment of the carpenter's trade—in short, from the settling of the Colonies to the present day—wood has played the leading part in home-building. The methods of construction differed in various localities owing to the conditioning factors of climate and personal tastes, and from these variations have come the diversified styles of our American architecture.

Wood, then, has been a native tradition from the beginning of our country. So many of the old houses, built two hundred or more years ago, remain intact to perpetuate their kind, and the durability of wood-built houses is thus so conclusively proved that we are warranted by this fact alone in building wood houses to the end of time.

Nor has there been any lessening in the availability of wood for the purpose of home-building. Rather should we say that wood is more readily available today than ever before, for, with the development of lumbering as an industry, extending its great arms of distribution, scarcely is there a village or hamlet in the country today that does not have a lumber yard stocked with lumber for its building needs. The trees which yielded our good lumber in bygone days have changed only in location. The Eastern forests, from which came the lumber for our early houses, have naturally become of lessened commercial importance. Yet there remain plentiful supplies of the same woods our ancestors used, and many more, purchasable today, thanks to our remarkable shipping facilities, in all markets of the country and at a reasonable cost.

The propaganda that "lumber is scarce and dear" is, therefore, not based upon fact, and while you may build a house of stucco, or brick or stone for reasons best known to yourself, you need not do so because of any lack of lumber.

In addition to the ready availability of lumber for house building and the durability of

properly constructed wood-built houses, there are other determining factors in favor of its use which are not commonly recognized.

With a given sum for investment you can, by building with wood, have a larger and more completely equipped house than by the use of any other material. This is so true, in fact, that it may be questioned, from the standpoint of cost, whether a small house should ever be built of anything but wood.

Unlike stone, brick, stucco, or tile, wood is more nearly a non-conductor than any other building material. It does not, to the same extent at least, take in and hold the heat or the cold, making it cooler in summer and warmer in winter. And in humid or rainy weather, unlike many other building materials, when used as an outside covering in house construction, it does not absorb, when painted or stained, but rather does it repel moisture, thus making it drier. With the proper application of modern insulating materials, it is today easily and economically possible to build a wood house that will insure the maximum of warmth in winter, of coolness in summer, and of dryness throughout all seasons of the year.

Your imagination is not hampered when you think of the design and construction of your house of wood, be it elaborate or be it simple, for there is no other material so flexible. It is responsive to your will—you can have it in any size or shape; you can cut it, or twist it, or bend it into a curve. You place limitations on the style of your house and upon your self-expression when your material lacks these qualities of flexibility. The scope of wood in this respect seems limitless. It ranges from the plain, smooth board; through an infinite variety of mouldings; to carvings, bewildering in their intricacy.

Think of the variety of effects that can be obtained with wood on the exterior of a house. Wood may be in the form of clapboards, or shingles, or plain flush boards making a smooth surface. It may be siding in an infinite number of patterns, or it may simulate a wall of cut stone as it does in Mount Vernon. Clapboards may have a thick butt, moulded or unmoulded on the edge, or they may have a thin butt, they may be wide or narrow or of graduated

Why a House of Wood

widths. Every well-considered use of any variation will give, in character, a different house, yet every house be built of wood.

No builders in the world have used wood better outdoors than Americans. Our early craftsmen developed a series of wood forms that function thoroughly. These forms are an organic expression of construction in the simplest, most direct way. They moulded these forms to make the most of sunlight. In the North the hard, cold light brings out every form and line of detail with uncomfortable distinctness. This fact led the old carpenter-craftsmen to make their details very simple and delicate and fine in scale, using rounder mouldings to soften the edges; while in the South where light is warmer and mellower, the craftsmen used heavier and bolder detail with richer decoration in the luminous shadows.

Wood is not only ideal for exteriors, but its use as an interior finish for every conceivable purpose is unequalled. Its possibilities are by no means limited to doors, windows, interior trim or to flooring, as inside walls entirely or partially paneled in wood offer a medium for a great variety of decorative treatments. The fireside is the symbol of home, and its mantel of wood readily assumes the form and decoration that best express the character of those who congregate around it. The inviting staircase, with its turned balusters, newel and hand rail, unconsciously present themselves to the mind's eye as being of wood. Could any other material so charmingly express that hospitality which constitutes the primary quality of home?

Color multiplies the possibilities of wood. Paints and stains, enamel and varnish, in the hands of the skillful painter, make it possible to follow any decorative scheme, both on the inside and outside of the house.

Undoubtedly much of the misconception concerning modern wood-built houses is due to the lack of both good design and the observance of proper construction practices in their building. So many small wood houses are built without thought of design and with only cheapness of construction in mind, that many persons have come to look upon all small wood houses as devoid of any possibility

of interest or charm. No house regardless of the material of which it is built, can be attractive unless it has the elements of good design.

Wood as building material has been criticised because of its inflammability. The fire hazard in wood houses, however, is very much over-estimated. As a first consideration, it is pre-supposed that a house will be built in the open residence section of a community, with a reasonable grass plat around it, and not in the more hazardous, closely congested business districts. This in itself is a protection against exposure to fire on the outside, unless, of course, a conflagration sweeps out an entire residential section, in which case it makes little difference of what material the house is built. Again, statistics show that 96% of all dwelling house fires originate inside the house, due to carelessness and to such structural defects as faulty wiring, improper construction of chimneys, fireplaces, etc. Since the interiors of almost all houses are built of wood, the vast majority of houses, regardless of exterior wall construction, are equally susceptible to fire. With modern methods of fire-stopping in frame houses—methods which are both simple and inexpensive—the danger from fire in a well-built wood house is negligible.

Lumber has been blamed for many of the faulty construction practices that have been applied in its use—construction practices which, regardless of the material used, could never produce anything but failure. Therefore, any discussion of the merits of wood as a building material must presuppose the observance of the right use of wood, both as to design and construction. When a wood house is well designed and well built it will be as beautiful, as substantial, and in many ways more economical than a house built of any other material.

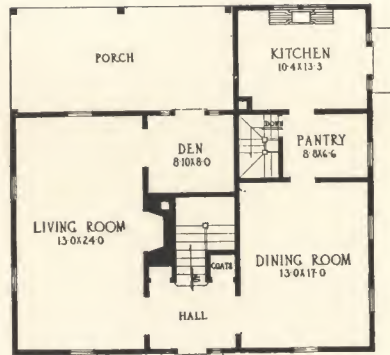
If you have seen the splendid old houses which were lived in by our ancestors—those charming old wood houses of New England breathing the atmosphere of home—if you have ever slept under one of these old roofs, sheltered by ancient timbers and wide old boards, it will take a more compelling force than mistaken pride and a better reason than doubt of the enduring qualities of this material to keep you from building your house of wood.

On the following pages—12 to 57—are shown seventeen houses of definite historic architectural style, and six adaptations of these styles. The floor plans, in each instance, belong to the houses in the full page illustrations



HOUSE OF SEVENTEENTH CENTURY—NEW ENGLAND COLONIAL STYLE

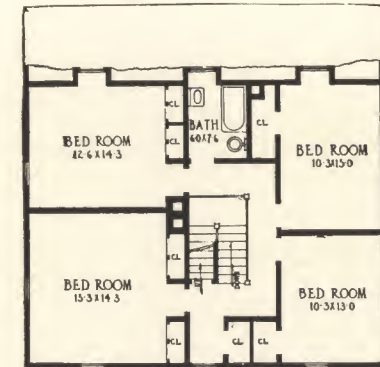
Embodying the forms and sturdiness of the houses built before 1700, of which the Whitman House at Farmington, Connecticut, is an existing example



First Floor Plan



*The Whitman House, Farmington, Connecticut
Built about 1680*



Second Floor Plan

BY THE latter part of the Seventeenth Century, house building in America had developed to a point where it had attained definite architectural styles. The style which originated in Massachusetts and Connecticut has come to be called "Seventeenth Century Colonial."

Inasmuch as the majority of the early settlers of New England came from England, they naturally brought with them their time-honored customs of construction. Many of the Colonists were trained craftsmen, skilled in the building of sturdily framed half-timbered houses, therefore they used the "framed" construction for their new houses. Large corner posts, chamfered girders, summer beams and joists, tongued and pinned, made up the frame. They soon discovered that the "clay-daub" walls used in the Mother-country could not withstand the rigors of the American climate, so they covered their framing with wood.

The houses were simple both in plan and character. Their dominating feature was the

large and massive chimney stack occupying a proportionally large part of the floor space. It was the axis around which the plan revolved in its development. The second floor was framed to overhang the first, and the third floor the second. The overhangs were generally embellished by carved drops. The roof was made with a steep pitch and elongated in the rear to cover the "leanto."

Without sacrificing any of the atmosphere that made the original Seventeenth Century Colonial house so interesting, it can readily be adapted to meet the requirements of present-day modes of living.

The adaptation illustrated retains the same proportions as its prototype, and has a thoroughly modern plan. The central chimney is retained, but modified so that an adequate stairway and hall could be introduced. The "leanto" of the original house has been transformed into a kitchen, and rear porch. Desirable additional space is gained on the second floor by the overhang, without increasing the foundations.

Careful planning and utilization of every inch has made it possible to incorporate in a house 36 feet square, including the "leanto", eleven well-proportioned rooms. Two of the rooms are in the third story.

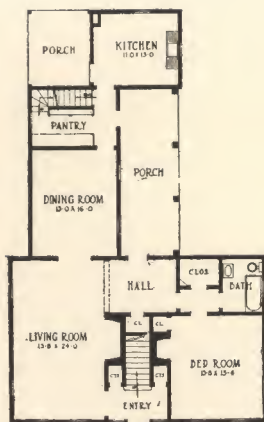
A square house, such as this one, having no expensive extensions, can be built at minimum cost and will give maximum results in appearance, comfort and ease of administration. There are no rooms of trying shape, and there is no awkward placing of windows. Furnishings will fit naturally and easily. Each room is light and airy, none having less than two windows.

Many people feel that a square house is the least expensive kind to build, and this is generally true. As a result, the country is full of glorified "packing boxes," seemingly because a square house has, for some reason, been thought to have no architectural possibilities. Economy and ease of construction prompted the Seventeenth Century builder likewise, but his square house had distinct architectural style.



HOUSE OF VILLAGE AND COUNTRY TYPE—NEW ENGLAND COLONIAL STYLE

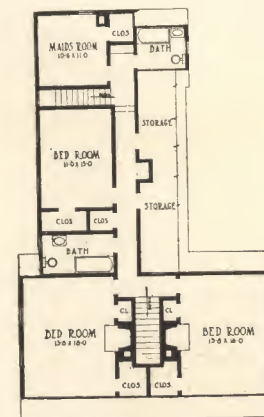
*Breathing the spirit and charm of the Connecticut and Massachusetts farm houses
as shown by the house at Groton Center, Connecticut*



First Floor Plan



*House at Groton Center, Connecticut
Built in 1764*



Second Floor Plan

NEW England Colonial architecture has many sub-types. Not the least interesting is the little farm house of classic origin, which first appeared in the early part of the Eighteenth Century, and persisted for over a hundred years. It was generally of the very simplest pitch roof type, with two rooms, one on each side of a central chimney, and a story and a half or two stories high. At first these farm houses were built with one ridge pole and two end gables, making the simplest possible form of roof, unbroken by dormers as only unfinished attic space, meagerly lighted from the gable ends, was provided. From the two room plan, the house was enlarged by means of an ell which was added to from time to time until it sometimes reached to the big barn. As customs changed, and more space was needed, the two room plan was exactly doubled; and a central hall was introduced. At the same time the exterior underwent changes. The enlarged plan ran the center ridge pole so high that the

pitch of the roof became very steep and another living floor was secured.

Using this type of house as a precedent, and retaining the two room and central chimney plan, and with the addition of a long ell, there has been evolved a most convenient modern house, in which both outside and inside retain the historic character of the original.

It is a rambling informal house, suited to rural or suburban life, and, like unhampered country life, the plan is flexible, admitting of changes and interchanges of the various rooms, as circumstances might dictate. For instance, the first floor bed room, might by cutting a door into the entry, become an office or library.

The stairway, enclosed between the walls of the large central chimney, is an economical arrangement, as the nosing returns, balusters and hand rails are eliminated. It also contributes to the invitingness of the

entry. As the colonnaded porch will be the most frequently used as a passageway in coming and going from the grounds, the large rear hall with its big closet, will be found invaluable as a "catch all."

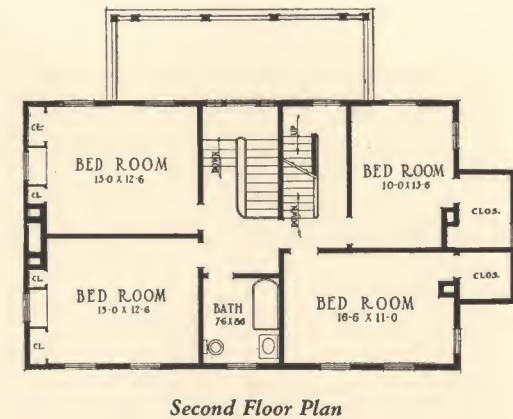
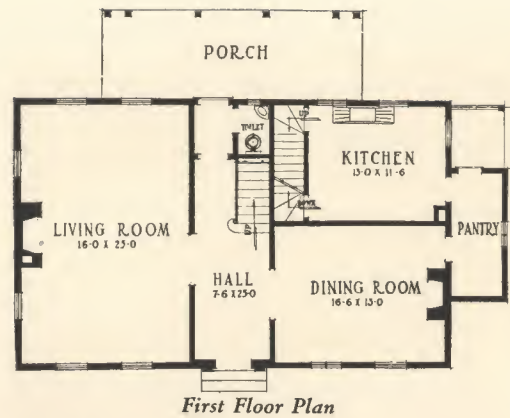
The old farm houses of Massachusetts and Connecticut depended for their beauty upon two things only; the proportion of a very simple mass and the excellence of sparingly employed details in doorways and windows, but their houses were uniformly lovely. This house depends upon a like simple theme for the main part. It could be built without the extension and by rearranging the floor plan, become a complete and attractive five-room house.

In stringent times, the house of wood is more than ever a thing of virtue, preaching economy by the roadside. This house embodies all the virtues we should like to emulate; rigid economy, dignity, good taste, good proportion, refinement, honesty and, in spite of austerity, charm.



HOUSE OF THE COAST TOWN TYPE—NEW ENGLAND COLONIAL STYLE

Illustrating the symmetry and stateliness of New England town houses, such as the Spalding House at Newburyport, Massachusetts, built during the period when Colonial architecture was at its height



SOME authorities claim that the origin of classic Greek forms, from which the Colonial style in America was developed, were derived from simple timber architecture. According to this theory, the columns were tree trunks, the architrave a wooden girder, the triglyphs the ends of beams resting on the architrave, mutules the ends of sloping rafters and the guttae the wooden pegs which held the timbers together. The classic architecture of New England was a reversion to wood construction and if the theory is correct, it was going back to its original ancestry.

The style developed in America gives evidence of a very intelligent use of wood. The forms became delicate and the mouldings refined. Seldom is there excess of material or crudeness in design. Even the clapboards were not of the modern variety laid $4\frac{1}{2}$ " to the weather, but were thin with the widths of the overlaps graded up the wall, giving scale and texture to the surface.

The period after the Revolutionary War

saw the shipping activity reach its climax in New England. The East India trade gave prosperity to the Coast towns and the houses the old sea captains and merchants built made the decades between 1790 and 1810 important in the history of residential building in America.

The example chosen to illustrate the town house is a faithful replica of one of the best of these old New England gambrel roof houses. It falls midway between the mansion and the cottage. Its frontage on the street is 42 feet, and it runs back 28 feet. It is not large enough to depend entirely upon size and dignity for its charm, and yet it is too large to have coziness and picturesque-ness for its sole attributes. It is not dependent upon broken lines and many gables for its interest and beauty, but is symmetrical, simple and stately. The proportion of the mass, and the shape, the placing and division of windows are relieved by the decorative treatment of the door and cornice, with the doorway the focal point of the composition.

The interiors are in keeping with the exterior; they, too, are expressive of the mode of life in a town. The living room is of a shape most convenient for the varied uses to which it is apt to be put; it is large enough for entertaining, and still not so large that a few people will feel lost in it.

The chief interior attraction of any house is its effect of space, light and opening vistas that give a hint of attractiveness beyond. This house possesses these attributes to an unusual degree.

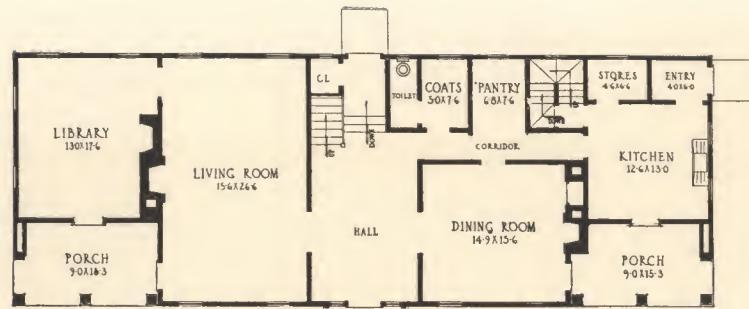
On the second floor there are four bed rooms and a bath. The closet room will bring delight to the feminine heart, and throughout the house will be recognized the perfect setting for the household gods.

A small mansion, this house unmistakably is—following carefully in faultless proportion, both the letter and the spirit of tradition, and meeting the requirements of today with a restrained yet very fine taste. It is admirably suited to an urban or suburban site, and is a dignified expression of financial success and of social achievement.

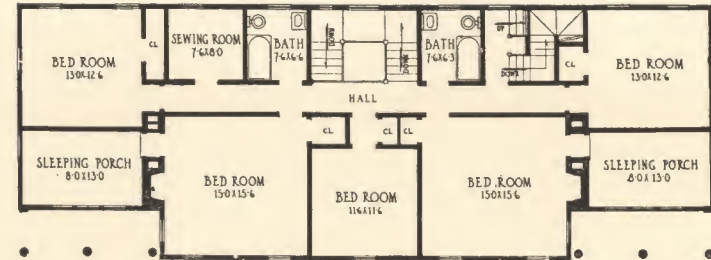


HOUSE OF THE LITCHFIELD TYPE—NEW ENGLAND COLONIAL STYLE

*Showing the interesting variation in Colonial architecture which developed in Connecticut,
as typified by the Talmadge House at Litchfield*



First Floor Plan



Second Floor Plan

CONNECTICUT was settled by pioneers from Massachusetts who in 1636 forged their way westward through the primeval forests. The first houses they built followed the forms and character of the Seventeenth Century Colonial houses in the coast towns and many of them, dating from 1650, are still standing.

Among the older inland towns of New England, and especially of Connecticut, one of the most interesting is Litchfield, founded in 1721. Although the old houses there are largely of the same type, they show many interesting variations which delight the discerning eye. The two story end porch is typical of this region. These porches are integral parts of the structure, as their columns support the roof. Classic proportion for these columns has been disregarded (granting that the builders had ever heard of "Classic"), and a delicacy has resulted which is peculiarly appropriate to wood. Here we see exemplified one of the most important principles of design—that *one* dimension must dominate the plan.

On the exterior of these early houses there was little architectural detail. The interest lies in their splendid outline and in the



*The Talmadge House, Litchfield, Connecticut
Built in 1775*

carefully proportioned window and door openings to the solid mass of plain wall surfaces. In common with all early American houses, the doorway in the Connecticut Colonial house was the one ornamented feature. The pedimented porch, with double supporting columns, frequently framed and sheltered the doorway.

Although the original owners built two-story porches with no idea of the sleeping porch in mind, for us they solve one of the knottiest problems in design; that of satisfying all the requirements of appearance, comfort and accessibility. By extending the

floor of the second story over the upper part of the porches, glazed in sleeping porches may be created which are unobtrusive, airy and easy to reach from the bed rooms.

This style of plan can not well be used for a very small house, as it depends largely upon an air of spaciousness for its character. It has, in the main section, a generous reception hall, running through the house, with a wide balconied staircase at the far end. Opening from this hall are the living room and dining room, each with a fireplace whose chimneys define the limit of the central portion of the house. On each side there are wings of equal size, one of them containing the library and living porch, the other the kitchen and its appendages, and a dining porch to which access may be had direct from the kitchen.

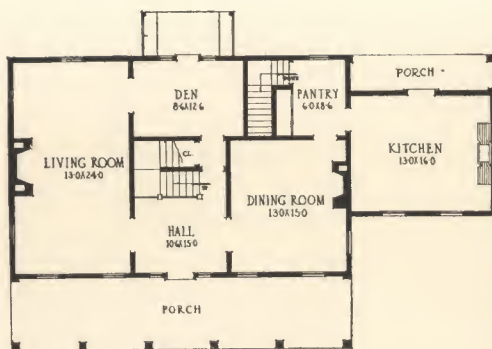
The five bed rooms, with two baths, numerous closets and two ideal sleeping porches, are masters' quarters. The servants' rooms are on the third floor, amply lighted by attractive dormers located on the side facing the garden.

Although this style had its origin in New England, it will be at home in almost any neighborhood. It has real character.



HOUSE OF DUTCH COLONIAL STYLE

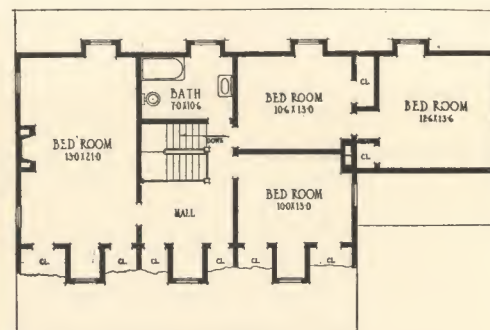
Typifying the mass and quaintness of the style created by the Dutch colonists, beautifully exemplified by the Lefferts House and others in New Jersey and Long Island



First Floor Plan



*The Lefferts House, Brooklyn, N. Y.
Built Before 1776*



Second Floor Plan

THE settlement of New Netherlands antedated that of New England by some years. The colonists pushed out from New York along river valleys and Indian trails. The difference between the earliest of the Dutch houses and the latest of them is far less marked than the difference between the early and the late houses of New England. The curious thing about the architecture of New Netherlands is the almost complete renunciation by the colonists of ideas, processes and precedents of their Mother-country. The Dutch houses in Long Island and New Jersey resemble nothing but themselves, and were more radically different from the houses in Holland than they were from the work of the other Colonies. The difference is in form and detail. The steep pitched roofs of Holland were here transformed into low gentle lines, and the narrow flat cornices of the Mother-country were replaced by broad, overhanging eaves on the front and rear, and an almost total suppression of cornices or rake mouldings on the gable ends. The earliest buildings had single pitched roofs. The gambrel form, commonly termed "Dutch

Roof," was developed toward the latter part of the seventeenth century. Aside from this one change in roof shape apparently the only variation from type was the introduction of a piazza under the overhanging eaves.

The houses consisted of a central mass with one or two wings invariably placed on the gable ends. The materials varied with the location: on Long Island the exteriors were of wood—shingles or clapboards; in Staten Island and New York they were either of whitewashed stone or shingles; in New Jersey the bodies of the houses were of sandstone, with the gable ends and wings of wood.

The roof shape adopted by the Dutch made dormers impractical. Metal flashing, so essential around dormers, was difficult to obtain, so dormers were usually omitted. The second story of the early houses was lighted at the gable ends, and the bedrooms were formed by low partitions only.

The Dutch Colonial house illustrated on the page above follows faithfully an historic example. The mass, scale and detail

of the original house have been carefully maintained. Dormer windows have been introduced for the double purpose of lighting the second story rooms and of adding interest and decoration to the exterior.

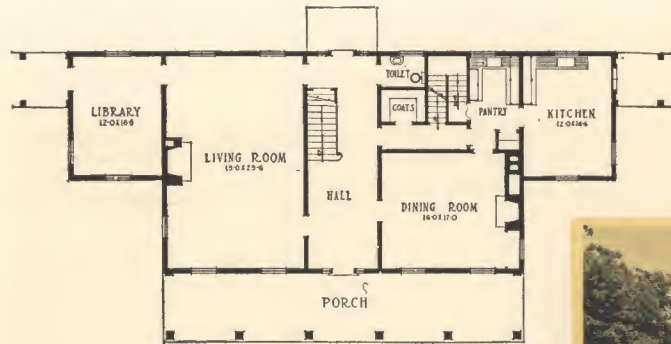
The first floor plan provides rooms of comfortable size, well arranged. One can go from room to room without being "cornered" in any one of them. In a larger and more pretentious house it would be impossible to have a more complete and convenient dining room, pantry and kitchen group. The storage and dresser space make housekeeping simple—one does not have to "go down cellar" for supplies. The hall and stairs make an attractive unit. The second floor of a house with dormer windows has to be most carefully planned. In this house the most simple, straightforward arrangement, and the least expensive one has been presented.

The Dutch Colonial house is an ideal one for all-the-year-around use. It is open and cool in the summer, and the same eaves which keep out the excessive heat also protect the house from the blasts of winter.

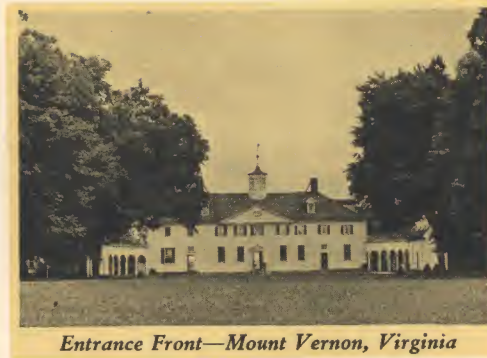


MANOR HOUSE OF THE SOUTHERN COLONIAL STYLE

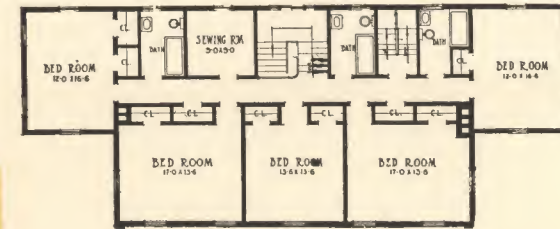
*Picturing the outlines, details and elegance of a style created by the Southern colonists
and in which George Washington built his home at Mount Vernon, Virginia*



First Floor Plan



Entrance Front—Mount Vernon, Virginia



Second Floor Plan

THE settlers in Virginia and the Carolinas were aristocratic Englishmen. As the land proved to be rich and fertile, and slave labor cheap, it was but a short time until they had amassed comfortable fortunes. They could then give rein to their natural inclinations for good taste and refinement. Their homes are the most striking evidences of this culture. As roads had not yet been built, rivers were their highways, and in most cases the houses had their main fronts on these streams; secondary or more private fronts faced the gardens and plantations.

The two-storied colonnaded porch on the river front is the result of efforts to keep out of the house the glare and heat which rise from the water, and is in no sense borrowed from the Classic Greek. This very necessary feature partakes of the general lavish perfection in every detail. The portico is tied to the rest of the composition by the use of a delicate railing around its top. Where waterways were the chief highways, the houses were provided with a look-out, and here the cupola serves the purpose.

In considering this style, for modern building, it must be borne in mind that it is one necessitating building and maintaining on a large scale. It is not a style suitable for a small house; the above illustration shows it reduced as much as possible and yet retain the spirit which created it.

Since we now have roads, the order of entrances has been inverted. What was once the secluded front, becomes the main entrance. The porticoed front is still the most important, for though it is no longer the chief entrance, it gives on the view, whether it be of river, hills or country-side.

The approach to the house is made gracious and inviting by the introduction of widely curving covered passageways, one of them leading from the library to a summer house, the other from the kitchen to the garage.

A central hall seems to have proved itself

an indispensable feature to entertaining. It admits of easy circulation and plenty of ventilation. In this house it develops particularly well, for on entering either door one gets, through the door at the opposite end of the hall, a vista of sweeping lawns and waving trees.

The openings leading from one room to another can be as large as desired, so as to throw together the living room, the hall and the dining room. For one seeking privacy, the library offers an ideal retreat.

Each of the five bed rooms faces the view, and all but one have at least two exposures. The servants' quarters are on the third floor, with dormer windows opening on the driveway side.

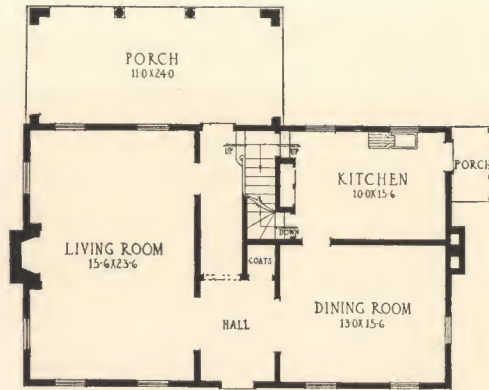
The house measures 76 feet on the driveway front, 50 feet on the porch side and is 40 feet deep; truly, a large house.

This Southern Colonial house combines all the remote loveliness of the old homes found below "The Line" with a distinctive modern touch that will not fail to hold the interest it arouses.



HOUSE OF THE PENNSYLVANIA COLONIAL STYLE

*Expressing the exquisite proportions and repose of the style developed by the settlers in
Germantown and other localities near Philadelphia*



First Floor Plan

ALTHOUGH the Swedes and Dutch began to build in the Lower Delaware Valley about 1623, it was not until 1682 that Philadelphia was settled under a charter granted to William Penn by Charles II, of England. It was not long before skilled carpenters and builders, attracted by Penn's "Sylvania," came to the New World to help the pioneers build their homes.

The houses which they built in and around Philadelphia, especially Germantown, were homelike and picturesque. They possess that flexibility in use so essential to the many and varied requirements of home building, imposed by the personality and mode of living of their owners. The predominant lines of the style are horizontal—the lines of repose and stability. The low horizontal effect so necessary in most small houses is aided by the fine use of the projecting hood over the first story windows. The long shadow, cast by the hood, ties the elements of the elevation together. The hood, furthermore, facilitates an unsymmetrical spacing of windows.



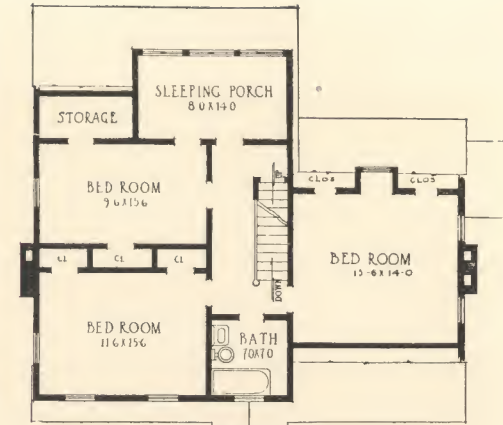
House near Philadelphia, Pennsylvania

As an all-around type, the regional architecture of Eastern Pennsylvania is excellent. It is splendid in conception, bold and perfect in execution with extraordinary charm and cheerful personality. It affords an air of comfort, of permanence and of homeliness. It is beautiful in proportion, excellent in scale, and the houses blend well into their sites—the wings and porches being carefully designed with this object in mind.

Pennsylvania settlements are examples of a region that has maintained American traditions of living and manners, notwithstanding the ugly influence of the Victorian Period. They have that elusive quality of neighborhood beauty which is the final achievement of house architecture and the greatest glory of the old American towns.

The exquisite proportions of the old Pennsylvania Colonial houses have been maintained in the example of this style illustrated on the above page.

The horizontal projecting hood ties the



Second Floor Plan

irregular mass together, and to its surroundings. The break in this hood to accentuate and adorn the doorway is the only embellishment used or needed. The use of very wide clapboards adds scale and texture to the wall surfaces, and contributes to the general impression of length and lowness.

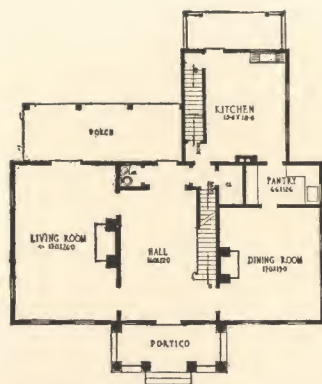
There are many things commending the compact first floor plan of this small house. The stairs are not the main feature of the entrance hall, but ascend from the back near the door to the rear porch. The kitchen and dining room supplement each other well and the living room is bright, airy and well proportioned. In summer, the porch could be used as an out-of-door living room, and it is then that the convenience of the stairs will be most appreciated.

To find three good sized bed rooms, a bath room and a sleeping porch that, because of its accessibility, can also be an upstairs living porch, in a house 39 x 24 feet is unusual and speaks volumes for the compactness and logic of the plan.



MANOR HOUSE OF THE AMERICAN GEORGIAN STYLE

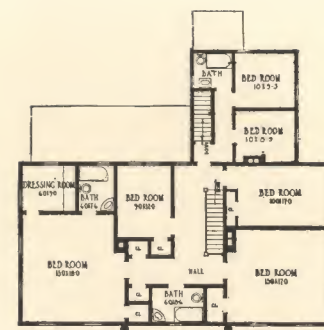
Illustrating the English Classic details and formal atmosphere of the style that took root in Maryland and vicinity and flowered in "Homewood" near Baltimore



First Floor Plan



*"Homewood," near Baltimore, Maryland
Built in 1809*



Second Floor Plan

THE Georgian period in England began in 1702 and flourished until 1830. Maryland presents probably as pure examples as will be found in this country of the English adaptation of classic motives from which the American Georgian style was developed. The typical mansion was a central building, usually two stories high, with one-story wings, and was built after designs which came from London.

The style reached its finest flower in Annapolis—settled by the Puritan refugees from Virginia in 1649. Later, with the arrival of the English Cavaliers, under Lord Baltimore, Annapolis became the aristocratic social capital, with a reputation for smartness and fashion. The later settlers were planters, and sprang from a stock with a tradition of luxurious living. As their acres flourished and they became wealthy, they began to build themselves beautiful homes. Two or three months of the year sufficed for the planting and cutting. The rest of the time was their own and they knew how to live fully and frankly.

The homes were almost always built on navigable water courses, and usually with their fronts toward the water. The entrance was emphasized by a raised portico and the frontispiece embellished with columns two stories high surmounted by a pediment. This feature was not introduced, however, until the early part of the Nineteenth Century.

The pure lines of the period have been retained in the example designed to illustrate the American Georgian Style. Its tradition is faithfully represented and the house preserves the high-bred charm of its prototype. The one-story wings have, however, been omitted.

The atmosphere created by the balanced, formal exterior is carried out within. The hall, running from front to back, begins at the entrance portico and ends in the rear porch; it is flanked on one side by a spacious living room, and on the other by a well-shaped dining room. An unusual feature in this type of house, the stairs mount straight

to the second floor, unbroken by a landing. The staircase, though wide, does not dominate the hall, which might almost be made into, not a "reception hall," but a "living hall"; it has direct access to the various parts of the house, and would certainly become an important factor in the administration of the household. The living room is happily planned. It has plenty of entrances and exits, a generous fire-place and the windows, though large and four in number, are so disposed as to give large unbroken wall spaces. The kitchen and pantry are logically and conveniently placed.

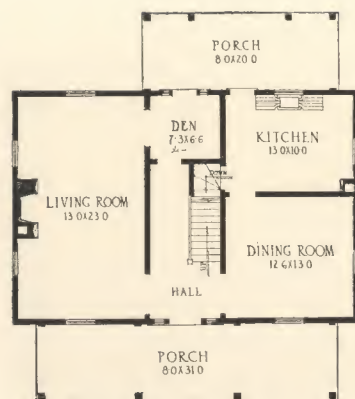
The second floor, besides the owner's bed room, dressing room and bath, has three other good sized bed rooms and one bath. The servants' bed rooms and bath are over the kitchen and are reached directly by a separate staircase.

The American Georgian house is an ideal setting for a life of ease and hospitality. It invites entertaining and makes a charming background for lovely things.



HOUSE OF TRANSITION PERIOD—COMBINED COLONIAL AND “NEO-GREC” STYLES

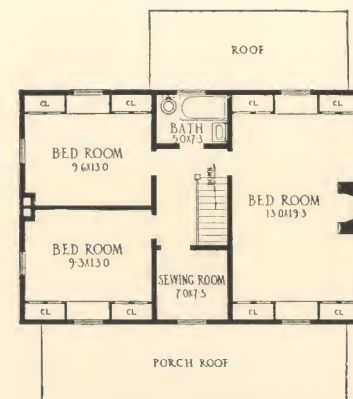
Blending the Colonial tradition with the Greek forms to depict a style which is distinctive in its simplicity, as shown by the house at Closter, New Jersey



First Floor Plan



*House at Closter, New Jersey
Built about 1830*



Second Floor Plan

THE early architecture of New England is distinctive for its simplicity and economy, both of plan and construction. It was based upon rooms of small size and low height, and little, if any, attempt merely to decorate. Later in the Eighteenth Century, American builders secured the "Carpenter's Handbooks," first published in England in 1756. From these they developed new details, adapting them to the requirements of the American village or town.

These details were refined and modified until at last—well into the Nineteenth Century—they were appropriate to the revival of the Greek influence, which, when first blended with the Colonial tradition, produced beautiful and dignified results. Eventually the houses lost their formality and became picturesque hybrids between the farm house of Colonial times and the new Classic style.

Such a house has been taken for our example. The motive is similar to the early New England cottage, but has square

porch columns of Greek detail and a Greek cornice, pierced with "lie on your tummy" windows. A feeling of dignity is given to the smallest house when it is designed in this style.

Within a rectangular plan 44 feet by 24 feet, all the necessary features of a modern home are supplied. The minimum amount of space is taken up by the stairs, which are arranged in a straight run with the cellar stairs underneath. There are front and rear entrances. The front hallway does not seem crowded because the openings to the living room and dining room are wide. If more privacy is wanted for the dining room, the opening can be made into a single door. The dining room is large enough for a table seating ten persons, or more—according to one's idea of "comfortable crowding." The room marked "den" could be used as a dining alcove, with a door cut directly into the kitchen.

Two good sized porches are provided, one of which could be enclosed with glass and

used in connection with the living room. The kitchen is a complete little work room in itself. It can be fitted with cupboards of all sorts and sizes, built-in ironing boards, automatic water heaters, etc. All the fixtures receive good light and all can be reached without many steps. The two windows provide adequate ventilation.

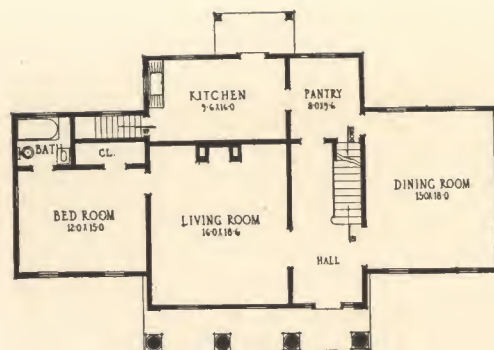
The second floor has three bed rooms, one large one with a fireplace for the owner's use, and two smaller ones, all with good head room. The sewing room could be used as a nursery; or made into a second bath room or into a dressing room, connecting directly with the owner's bed room. The space at both front and rear obtained by the low eaves makes excellent closet spaces, and the low windows serve to give splendid cross ventilation to the rooms as well as to light them.

This is a sunny, compact plan that is attractive, and not in any sense a "box of a house." The housewife need fear no drudgery in its care.

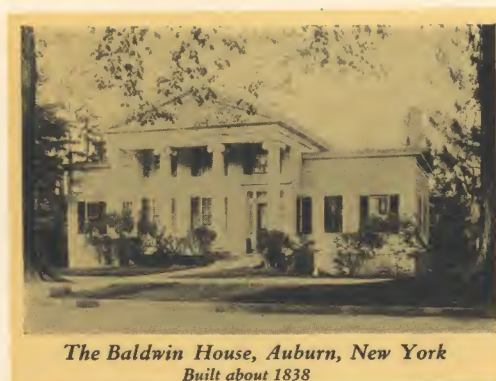


HOUSE OF THE CLASSIC REVIVAL

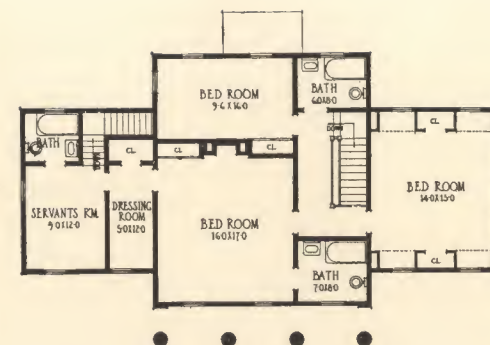
Showing the application of Greek motives in American domestic architecture, of which the Baldwin House at Auburn, New York, is a striking example



First Floor Plan



*The Baldwin House, Auburn, New York
Built about 1838*



Second Floor Plan

IN 1830 the style of the Classic Revival was at its height. The motives which we regard as Colonial had about completed their cycle of development by the beginning of the 19th Century and the time was ripe for a new architectural movement. In France after the Revolution they had a pseudo-classic form of government and the interest inspired in all things classic had led to inquiries into the sources of classic art, unknown since early Renaissance times.

Toward the end of the 18th Century two Englishmen, Stuart and Revett, conducted in Greece the first great archeological expedition and the results of their work, magnificently published, had an influence upon architecture more powerful and far reaching than any other single book.

From it sprang the Greek Revival, also called, "Classic Revival" and "Neo-Grec." This style flourished in France, England and America. Imitations of Grecian colonnades and porticos, mouldings and ornaments were attempted in an effort to apply the Greek forms to modern uses.

The Neo-Grec style has had many unfavorable critics. The criticisms are, as a rule, justified, for it is no aspersion upon the memory of our honored grandparents to question their right to live in a Greek temple.

Into the purity of the Classic original we find many foreign elements introduced in an attempt to fit to modern domestic uses, forms which were designed to inspire awe and create a religious sentiment, rather than to serve utilitarian ends. Their liking of this style is a good indication of the type of mind of our ancestors who, both socially and politically, favored rather slow and over dignified ponderousness. They were searching for something expressive of their day and age and they hit upon a most characteristic solution.

It is a common error to suppose that any house with two-story columns and a pediment is "Colonial" style, and vice-versa, that all authentic "Colonial" houses must have columns and pedimented porticos. Notwithstanding exceptions like Mt. Vernon, the use of a single classic order as a

frontispiece for two storied buildings first came into general use early in the 19th Century, long after the Thirteen Colonies had become a Republic. This style is properly known as "Classic Revival."

An example of a house in Classic Revival style is illustrated. It shows how successfully the style can be adapted to comply with current conditions and needs. It is a translation from the stone architecture of classic days into wood. It is not, however, a clumsy attempt to execute in painted wood the proportions and the details of the lovely creations of the Periclean Age.

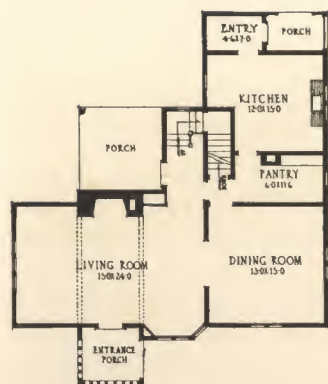
The form of the house permits a most spacious and advantageous arrangement of the rooms. One scheme is shown by the key plans, but without changing the exterior, several other plans could easily be worked out.

Even if one questions the structural integrity of the large columns which do not support any great weight or the domestic adaptability of the old Greek forms, the charm and dignity of the composition is undeniable.



HOUSE OF COTTAGE TYPE—ENGLISH STYLE

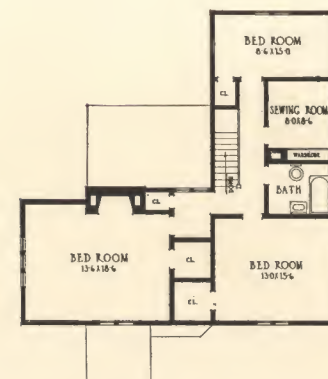
*Reflecting the mass and spirit of the cottages found throughout Kent, Surrey and Sussex, England,
of which the Collins House at Sissinghurst is one*



First Floor Plan



Collins House, Sissinghurst, Kent, England



Second Floor Plan

KENT, Sussex and Surrey are three of the most delightful counties of England, and three of the richest in cottage architecture. There is probably no object so much a part of the English landscape, or one which makes so direct an appeal to the heart and imagination, as these old cottages. One English village is Mediaeval and another is Classic in spirit, while others have characteristics of both. The use of contrasting materials, arranged with a happy knack of doing the right thing in the right place, was common. In cottages of wood, the fire-places were nearly always kept on the outside walls, and were of great bulk. As no ridge board was used in the roof construction, the hipped ends have little gablets, which give a piquant effect that is characteristically English.

The nebulous impression in the minds of many concerning the old English cottage is a confused jumble of gables, dormers, roofs and chimneys, covered with vegetation and consisting of a haphazard arrangement of rooms pitchforked together; all described as "picturesque." In only a modified sense is

this true, for with a simple oblong plan and elevation of four walls as the backbone of its beauty, the plan can be lengthened and the width increased, bays and porches, too, may be added, but the central form always dominates. Unless this be remembered, the "picturesqueness" becomes meaningless.

In our adaptation, a plain, common sense disposal of the various rooms has been made within a rectangle 40x40 feet, producing pleasing results, both internally and externally. There is a studied simplicity and directness in the large living room which includes the hall, and which is really more the old time English living hall than our somewhat cut and dried American idea of living room and hall as two distinct apartments. The guest is received directly into the room into which he would eventually be shown. For privacy and seclusion, the porch at the back is ideal. It can be reached from the upper floor without passing through any other room, and is screened from the view of the passerby. The dining room and service portion are compact and admit a

surprising amount of circulation. For one desiring a more formal arrangement, the house can be turned around, and the larger porch made to face the street, the entrance then being through it into the stair hall.

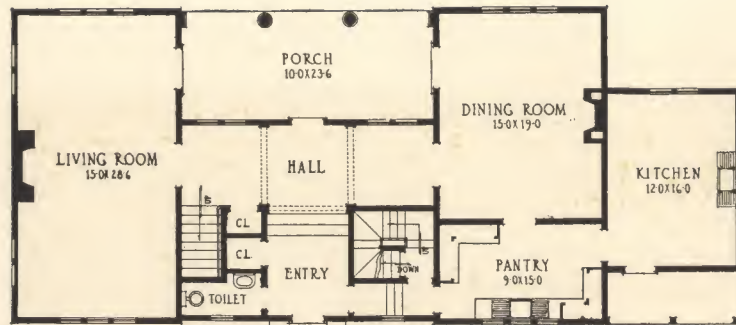
The second floor has three good sized bed rooms, each of them with two exposures. The bath room is conveniently placed for all three. Should another bed room be needed, the sewing room would meet the requirement. The closets have been carefully arranged, and are commodious in size.

The English cottage, which is the inspiration for this one, was a village dwelling, lived in by people of modest circumstances. American small cities or towns could be much more attractive if their residents built more houses like this one, which faithfully retains the spirit that made its prototype so successful and charming in its village setting. Apart from any sentimental or historical considerations, the old English cottage is an admirable type for present day emulation.

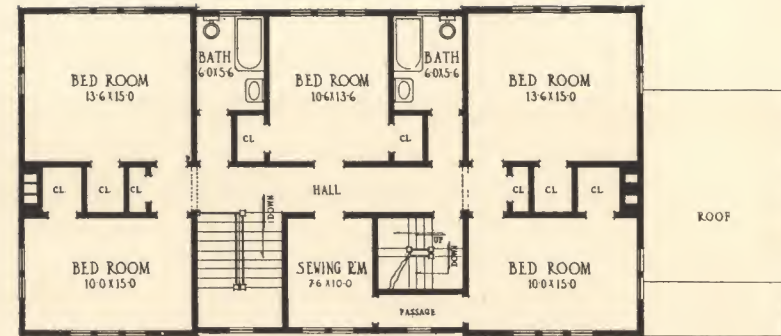


HOUSE OF THE ENGLISH GEORGIAN STYLE

*Illustrating the characteristics of this style adapted to wood construction
and to the requirements of American living*



First Floor Plan



Second Floor Plan

IN England, as in other countries, there have been many historic styles of architecture, differing as widely from each other as if they had been built in different countries. The houses which were built during the reign of the four Georges were designed in the Renaissance or Classic styles, and there is great similarity between the English work of that time and contemporaneous American architecture. The term "Georgian" has, therefore, been applied to both English and American styles.

The roofs of the English houses were usually steeply pitched, as was suited to the northern climate. The eaves and gable rakes had little or no overhang. Two to five casement windows were grouped together and the sashes glazed in diamond or small square patterns. Where porches occur they were small or recessed within the main walls. Dormer windows were small with pointed roofs. The typical plan was rectangular with gable ends projecting slightly beyond the main building. There was generally a central hall or common room.

To prove that one can catch and success-



*House at Worcestershire, England
Additions by F. Guy Dawber, Architect*

fully reproduce the spirit of the English work without departing from logical requirements of American living, the example on the page above is presented. The garden side is shown in the illustration.

The elements of the whole mass agree with traditional Georgian usage. The projection of the end gables is slight. They are tied to the main wall by a hipped roof, pierced by high pitched dormers. A loggia porch comes between the two gables.

The focus of the English family life — the large hall or gallery with beamed ceiling — has been retained and a big living room and dining room opened from it at each end. All the main rooms on the first floor face the garden at the rear, with the service portion at the front.

The main stairs are enclosed, and while broad enough to be inviting, take up little valuable space. There is a secondary staircase leading from the cellar to the third floor, where the servants' rooms are located.

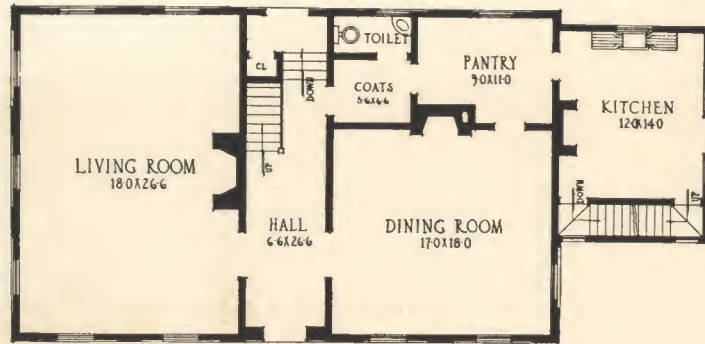
The arrangement of the rooms on the second floor is such that two or three rooms could be closed off into suites. By closing the doorway from the sewing room into the hall, it would make an excellent bath room to be used in connection with the room into which the passage leads. The plan of this house is such, in every detail, that entertaining, on a large or small scale, could be done with ease.

With a house of this dignified character as a foundation, one may soften or emphasize the various elements, to express his ideas of what a home should be.

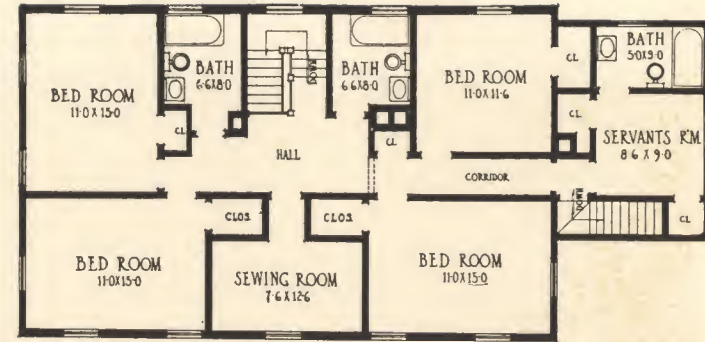


HOUSE OF THE ITALIAN RENAISSANCE STYLE

Adapting the forms of this style to create an American house true to Renaissance spirit as was done at Orford, New Hampshire, late in the Eighteenth Century



First Floor Plan



Second Floor Plan

AMONG the foreign historic styles which have served as precedents for American domestic architecture, the Italian Renaissance is one frequently used. Italy, rich in ancient Roman monuments was naturally the pioneer in the Renaissance movement which began in Florence in the Fifteenth Century.

The architectural character of the Florentine palaces and villas consisted in concentrating on pronounced features, with a sparing use of detail, producing boldness and simplicity of style. Floor plans were laid out symmetrically, having similar spaces on each side of a central axis. Wall angles were often rusticated to give the appearance of strength. Door and window openings were placed one above the other and were spanned by semicircular arches or lintels. The walls were stopped at an even height and had horizontal projecting cornices casting deep shadows. The roofs were flat and hidden behind balustrades.

The house on the above page has the vital spark of the true Renaissance spirit.



It is not conceived with any stereotyped rules or standards of proportion but is free in plan, design and ornament. It has however, followed many of the characteristics of the style. The plan is rectangular and the main rooms are arranged on each side of a central hall. The outside walls are covered with plain matched siding and the effect of thickness is obtained by placing the first story windows within recessed arches. The second story windows, although much larger than the Italian, are

kept close to the cornice to emphasize the wall space. The skyline is marked by a horizontal cornice and balustrade which gives a simplicity of outline to the building.

Even as the exterior is determined by the regular spacing of the arches, so these same limitations are to be reckoned with in laying out the first floor. The inflexibility of the fenestration dictates the size and shape of the living and dining rooms. It also dictates that the hall can be no wider without sacrificing the balance of wall space in these rooms.

The second floor, by judicious utilization of space, allows four good sized bed rooms, and two baths, with an extra room to be used as circumstances suggest. The servant's room and bath are directly over the kitchen and have their own stairs. This house, including the kitchen wing, is only 56 feet long and 28 feet deep.

The architecture of the Italian Renaissance was the result of an intellectual activity which is measurably reproduced in America today and so an adaptation of this style is quite logical to use.



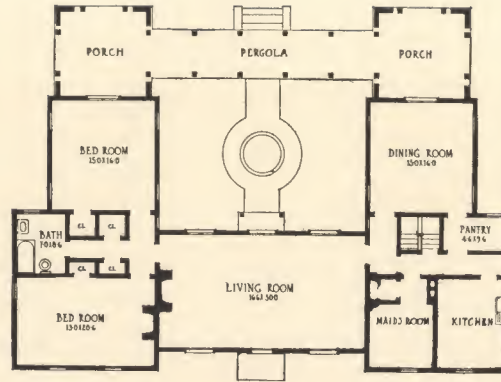
PATIO HOUSE OF THE SPANISH STLYE

*Using the patio plan with certain characteristics of Spanish architecture
translated into wood for a one story "bungalow"*

ARCHITECTURAL forms derived from Spain have always been popular where the climate is warm and sunny. To Spain we owe the patio, or inner court. The Spaniard built his house in the form of a quadrangle, surrounding an inner court, and this open space was where he spent his leisure hours, in the shelter of the cool, shady garden. Plain wall surfaces, devoid of ornament, low-pitched roofs and wide, projecting eaves, casting deep shadows, are some of the characteristics of the Spanish style. The general effect is similar to that of a sombrero.

Many of the Spanish houses were what we call "bungalows," built around a patio, and in this country were usually constructed of adobe, plastered with mud—a type of construction which, of course, is unsuitable for any but a dry climate. In the house illustrated above, the patio plan has been adapted, and, together with certain characteristic features of Spanish architecture, translated into wood.

Bed rooms as well as living rooms are kept on a single floor, and grouped around the court. In the north this involves much added expense for foundations, and it is not an accident that the scheme is more in favor in California and the South, where frost-proof foundations are unnecessary. The cellars required in the North for heating plants take care also of many minor phases of service. If the cellar is deeply excavated and lighted by areas the house can be kept close to the ground, which has an aesthetic merit, with the further advantage of permitting direct access to the patio and terrace by means of French windows.



Ground Floor Plan

In the disposition of rooms, the idea of separating the functions of approach, of living and of service has been carried out, with the least possible space lost by halls and passageways. One side of the rectangular court is left open and the quadrangle completed by a pergola, providing a semi-sheltered walk between the two wings.

It may be pardonable to say a word about pergolas here. Short pergolas are often seen stuck about in yards, like outdoor scenery, unsoftened by vines. They are too often walks too short to lead anywhere—arbors without shelter or purpose, just forlorn piles of beams and columns. The Spanish and Italian pergolas were built to be semi-covered passageways and not garden furniture. This is why in their own surroundings they make such an appeal—a fact which seems to have escaped many proud owners of detached posts and lintels.

The appropriateness of a well designed pergola is seen in the picture, which also shows the house viewed from the garden

looking into the patio. The patio is bounded on the inside by the living room with the dining room on one side and a bed room on the other. The living room is the main room of the house, and is large enough for the entertainment of a considerable number of people. Its windows frame the patio and the countryside beyond, making three living pictures. Although the living room and the dining room are attractively situated, the entire day may be lived on the porches and in the patio. The porch opening off the bed room would make an admirable sleeping porch; the one opening from the dining room, an out-of-door living room, where meals could be served. The patio, with its splashing fountain, offers limitless attractions for beguiling time.

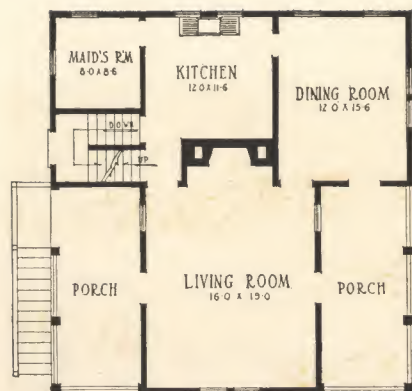
The masters' bed rooms and bath are as much isolated as though they were on another floor, and may be entered directly from the patio without going through the living room. The dining room and service portion are also apart. Service between the kitchen and dining room could not be simpler.

It would be inappropriate to build this house in a congested neighborhood. It demands a country, or at least a suburban setting in a climate sufficiently mild so that the openness of the plan would not necessitate an extensive heating plant. Properly located, this house, surrounded by trees, flowers and vines, becomes a quiet and restful place to live. While this mode of architectural expression may not appeal to some, all will agree that the refinement and dignity of this house are bound to command respect.



CHALET OF THE SWISS STYLE

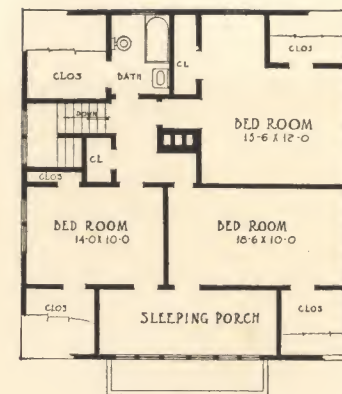
Reproducing the good proportions and picturesque features of the style which also inspired the house at Westboro, Massachusetts



First Floor Plan



A Chalet at Westboro, Massachusetts
Calvin Keissling, Architect



Second Floor Plan

THE Tyrolian house has a rugged, simple and candid strength, and a picturesqueness that is seldom found in any other type of habitation. From the original block house of the simple mountaineer, the Swiss Chalet developed into an elaborate system of dovetailing and fitting together of timbers and of framework, making practically nail-less construction. Neither climate nor location seemed wholly to have dictated the style, as the chalets were not always built where snow is frequent, nor on a hillside.

The Tyrolese loved the out-doors, to which the numerous broad verandas and out-door sleeping porches, protected by wide overhanging eaves, testify. He made no attempt to terrace the hills to create an artificial plateau upon which to build. He worked with nature, and out of this co-operation came a style which was big, harmonious and satisfying to a remarkable degree. As economy was a prime factor in their lives, the Swiss created an architectural style which was enduring and not costly.

The American adaptation of the Swiss Chalet can reproduce the original simplicity, strength, economy and picturesque harmony with its surroundings that made its prototype so satisfying. By keeping the house of good proportion, and omitting from the porch, roofs, cornices, doors and windows all "gingerbread" ornamentation, which "coo-coo" clocks have made all too familiar, this style can be used very successfully, either as a summer cottage or as an all-the-year-around house.

Even as the exterior of a Swiss Chalet is easily adapted to express the modern house, the interior lends itself readily to convenient and livable arrangement of rooms and provides excellent facilities for porches for those who enjoy being out of doors. The entrance porch serves as a vestibule, while the porch on the opposite side can be used as an outdoor dining and living room, being so situated as to command privacy.

This style of house lends itself particularly well to the popular sleeping porch; a feature

too often having the appearance of an afterthought, or of an unsightly protuberance, but in this case, an integral part of the house. The overhanging eaves, characteristic of a chalet, shelter the porches from sudden storms, yet do not prevent a free circulation of air.

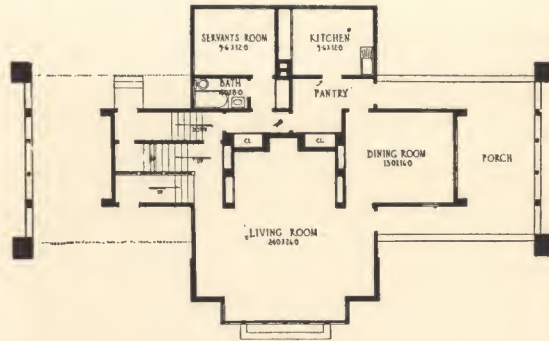
A chalet requires no painting on the exterior, nor plastering or papering on the inside. (If built in the north, however, the walls of necessity should be plastered for warmth.) Being of wood, and accurately to carry out the tradition, both exterior and interior should be stained and waxed. This treatment brings out the natural grain and rich coloring of the woods, which grow lovelier as they age. In this country, however, this type of house is often painted on the outside.

The chalet is a homelike and picturesque style of house, capable of great variety of treatment, without radical departure from its fundamental principles. It is strong, it costs little and it endures.



HOUSE OF THE AMERICAN "PRAIRIE" STYLE

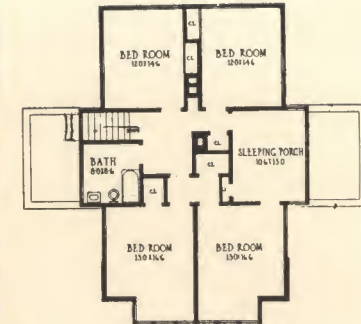
Accentuating the horizontal lines of the house to harmonize with the flat stretches of the prairie country where the style developed



First Floor Plan



House at Riverside, Illinois, Frank Lloyd Wright, Architect



Second Floor Plan

THE characteristics of this style, sometimes vaguely referred to as the "Chicago School," are the accentuation of the horizontal lines in every possible way, to harmonize with the flat plains of the surrounding country and a freedom from the restraint of accepted academic formulas of design. The founders of this school were architects. Louis H. Sullivan, Frank Lloyd Wright, Walter Burley Griffin, George Mayer and others have contributed much to its success.

The house grows directly from the logical floor plans without any slavish following of old world precedent. To build closely to the lines of need and of environment is always to build truthfully, and nearly always beautifully.

In the exponent of this style of house which has been designed for this book, care has been exercised to assimilate the best features of houses of this "School" and mould them into a house as nearly perfect in design and plan as is possible in a style which is still in its formative period.

The characteristic horizontal lines are

emphasized by the use of clapboards so laid as to cast big shadows. To gain added length, the covered automobile drive has been made an integral part of the house, as has the long low porch. The composition is effectively finished and kept together by the piers at each end, topped with broad shallow urns, planted with low flowers, and by the longitudinal flower boxes under the grouped windows.

The impression of spaciousness and length derived from the exterior is carried out in the interior by the use of screen partitions between rooms. The low broad fireplace is surrounded by book shelf screens, which separate the hall from the living room and the living room from the dining room, but, as they do not reach to the ceiling, the circulation of air and light makes these separate rooms, to all intents and purposes, one huge room, and yet does away with the unfortunate necessity of having a dining table set or cleared in plain view. The living room has three exposures, as has also the dining room. The location of the porch is ideal, situated as it is at the opposite end from the entrance and running around three

sides of the dining room, with doors opening directly on it from the living room and from the pantry. The windows of the dining room are so built that they permit it to be united with the porch.

This type of house lends itself to a compact, convenient and attractive second floor arrangement. There are four bed rooms, of good size and all of them have two exposures. There is no space wasted in halls, and a surprising number of closets are provided without taking valuable space from the area of the rooms. The sleeping porch is not tacked on, but belongs to the rest of the house. It is deeply enough recessed to be used in bad weather without having to shut out any air, and in the daytime could be used as an upstairs sunroom, as it has direct access to the hall.

The main portion of the house is 33 feet wide and 46 feet deep. Including the covered drive-way and the porch, it has a spread of 79 feet. It may be equally appropriately built in a city, town or rural neighborhood. It is a house that will readily lend itself to almost any mode of life.

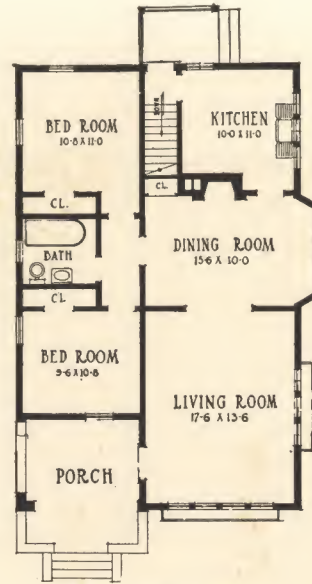


PACIFIC COAST TYPE—BUNGALOW STYLE

Featuring the picturesqueness of the "Rest Houses" of India in a type which first took root in America on the Pacific Coast



Typical Pacific Coast Bungalow



Ground Floor Plan



Typical Pacific Coast Bungalow

THE true "bungalow" originated in India. There it was always of *single* story construction, low and rambling, with broad verandas and over-hanging eaves. The Bengalese built their houses so that a deep air space might be obtained between the low ceilings of the rooms and the roof, as a necessary protection against the burning heat of the sun. They never built a second story; and never broke the long, simple roof planes with dormer windows.

In America the term "Bungalow" is erroneously applied to almost every type of house that is somewhat informal or picturesque in its appearance, whether of one, one and a half or two stories in height, provided only that it is kept low.

As might be expected, the true bungalow house made its first appearance in this country on the Pacific Coast. The one-story house has so many advantages in the way of convenient living that its popularity has spread to all parts of the United States.

Wherever they have been built, they have found many admirers, and they are rapidly gaining favor even in the conservative east.

The bungalow affords the most convenient arrangement for the housewife who does her own work. It is equivalent to an apartment in compactness, with the added attraction of light, sunny rooms and the independent feeling of living in a single house.

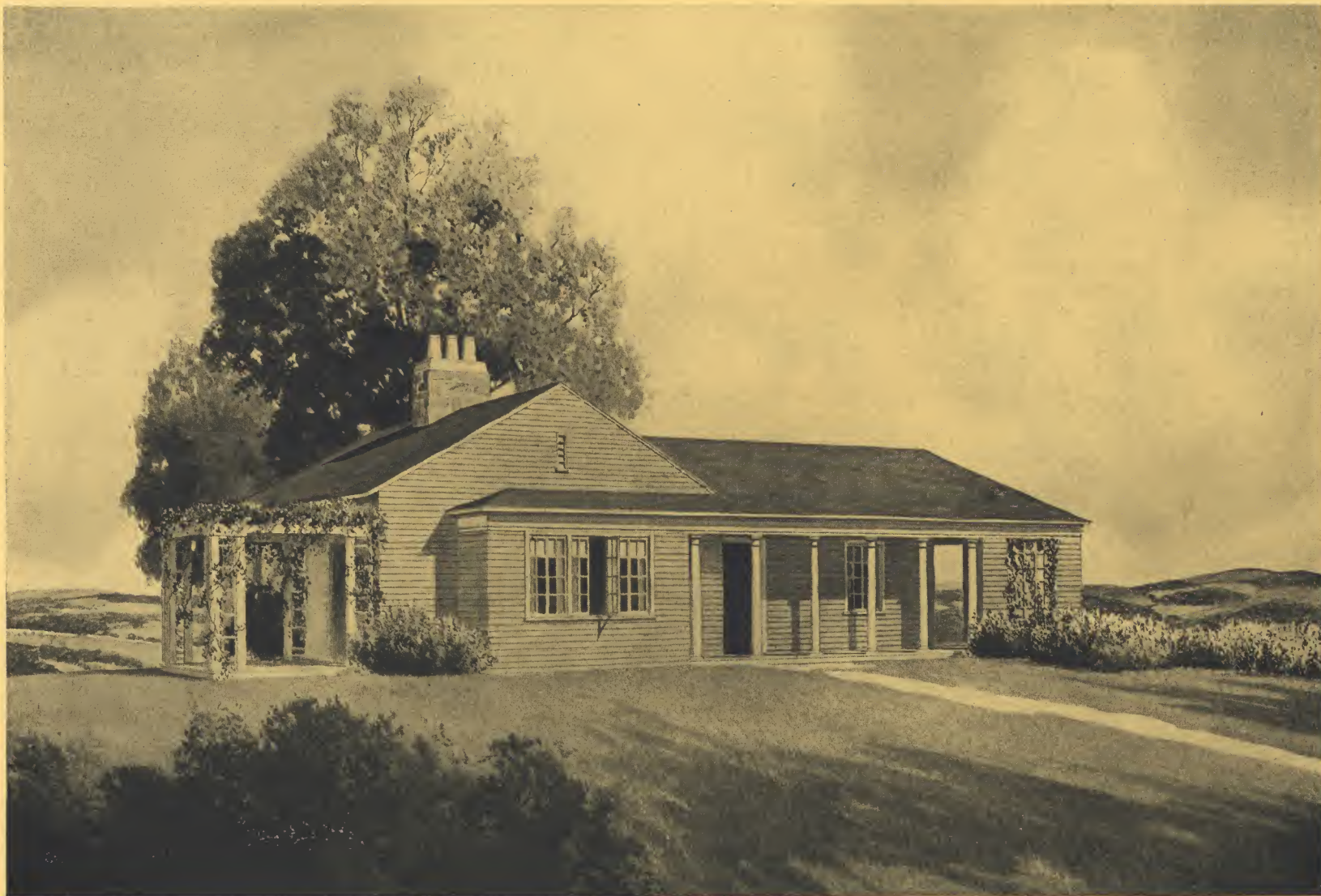
Contrary to popular supposition, a well-built bungalow is more expensive to build than a two-story house of the same cubic contents; it requires a larger amount of excavation, foundation walls and roof surface, the latter an expensive item.

The example chosen to illustrate the "bungalow" depends entirely for its effect upon good proportions and the grouping of the windows, and upon the use of wide siding

for the base courses and of narrow siding for the walls. It is contained in a rectangle, eliminating breaks in foundation walls, and the roof is made up of simple planes, unbroken by dormers. Its total dimensions are 26 feet x 44 feet, yet it has a pleasing arrangement of its five rooms and bath. The entrance porch is part of the rectangle, and is covered by the roof of the house.

The good sized living room is lighted by two large openings, one containing four leaded glass windows, and the other three. The entrance to the dining room is through a wide opening, which serves to make the house appear spacious.

The kitchen is convenient and is lighted from two sides; all the equipment needed can be comfortably placed. The bed rooms, each with two exposures, are distinctly separate from the living rooms. They are reached through a hall which forms a pleasant and definite line of demarkation between the two parts of the house.



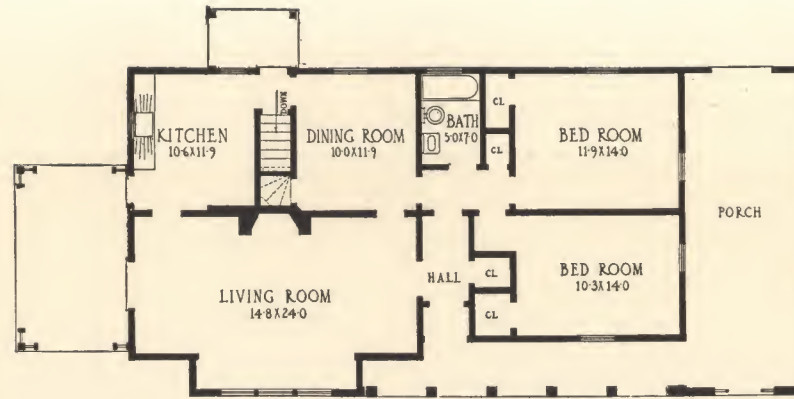
COTTAGE BUNGALOW—AMERICAN RENAISSANCE

Illustrating the value of simple mass, good lines and correct proportion in a one-story cottage

THE bungalow as a distinct type of architecture has taken root throughout America. In each section of the country there is a different form of this very adaptable style, which expresses the climate, the mode of life, and the taste of the people. The climate on the Pacific Coast and in the South is especially favorable for the bungalow; and it is well to bear in mind that a warmer type of construction and deeper foundations are needed when it is transplanted to a more rigorous climate.

Since the facilities for rapid transportation have become so much a matter of course, the house in the country has become popular. Even people who live in small cities and in towns where there is a suggestion of freedom from brick pavements are just as eager to live really out in the country, where modes of life are more natural, less hurried and less formal. To meet this new phase, an open, easily run house is very much in demand. Not only is this kind of house delightful in the country, but it is also at home in a suburban setting.

The little modern bungalow pictured above is not designed for doing work without working but it is so planned as to enable the owner and his family to do their work and enjoy themselves with the least care and inconvenience. It is the kind of house that adds romance to the lives of those who live in it. There is simplicity of household arrangements and furnishings; comfort for both the waking and sleeping



Ground Floor Plan

hours; a clean sweep of air; and freedom from drudgery.

It is well adapted to location in the mountains, on a lake shore, on a river frontage or in the country. Its low pleasing proportions fit into the landscape and its generous porches command the view on all sides, and are so arranged that one can be an out-of-door living room, secluded from the entrance, and the other is ideal for an out-of-door dining place, only a step from the kitchen.

The interior of this house carries out the promise of unusual charm given by the exterior. It cares for the little niceties of living as carefully and as well as many a larger, more pretentious house could. The little entrance hall not only serves as such, but separates the living and sleeping parts of the house. In few houses of this size does one find so generous a living room, or one of so attractive a shape. It is 15 feet by 24 feet, with a high beamed ceiling, a big cheery fireplace and an attractive window seat running along the bank of

four casement windows. Should another bed room be found desirable, the present dining room, by closing up the doors into the living room and into the kitchen, would make an excellent bed room. In case of this change, the porch opening from the living room could be generally used as a dining place, the end of the living room offering a sheltered alternative when the weather is bad.

When a one-story house or bungalow is thought of, it too often suggests primitive sanitation, insufficient closet room and a general lack of small comforts. This house has a thoroughly modern bath room, and a sufficient number of room closets to obviate the shelf and curtain make-shift that spoils so many otherwise attractive rooms. The bed rooms are "all in the clear" and well lighted, without the necessity of dormer windows, which would detract from the graceful simplicity of the roof lines.

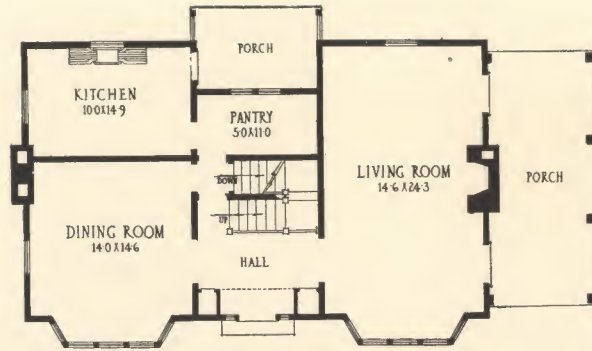
All the rooms open out at grade, but there is a cellar underneath the entire house, so that one is not sleeping on the ground. Simple as the building apparently is when finished, it has required careful planning to provide easy access from one end to the other without the addition of a long narrow hall.

This extremely comfortable and livable little house is only 43 feet long and 23 feet deep. The relationship between the two roof planes and the unbroken eaves emphasize the horizontal lines and make the bungalow "hug the ground."

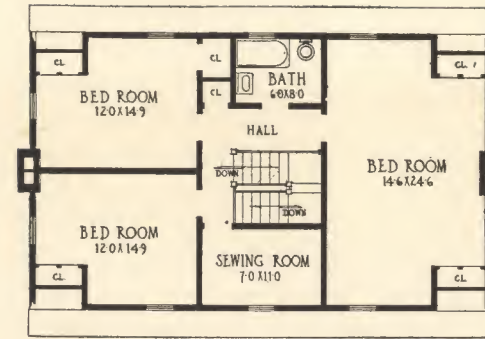


HOUSE OF DUTCH COLONIAL AND ENGLISH PRECEDENT—AMERICAN RENAISSANCE

*Illustrating the pleasing effect of combining the Dutch roof and
the bay windows of the English style*



First Floor Plan



Second Floor Plan

AT the present time in this country, practically every executed design of merit can be traced back to a recognized precedent. Yet the designers of today are treating every problem in a somewhat different manner from that which the originators of the style used.

All over America the Dutch farm houses of New Jersey and Long Island are receiving the consideration they deserve as precedents for modern houses. The English also left their traditions in these same localities, so it would seem proper and logical to combine the advantages of the gambrel roof of the Dutch and the bay windows of the English. The result is as different from either prototype as was Renaissance from Roman.

It is by this free borrowing of whatever seems fitting to the house from sources that offer appropriate suggestions, by adopting forms of which rational use may be made, or by combining motives not hitherto combined, that the designer enriches his art. Good taste forbids the incorporation of fancies or features which are unnecessary

or inappropriate. Every genuine architectural evolution is worked out for the most part instinctively, and is a matter of growth. When it is imbued with the principles of structural and aesthetic honesty, it is worthy to be called a living style.

The architectural style of the house illustrated may properly be called, "The American Renaissance." In its design there has been no attempt to revive styles or forms belonging to the past except to the extent that they are appropriate to this house. It is a modern house meeting in every way the requirements of the average family.

The effect of a longer, lower building than it really is, was secured by using wood, painted white for the first story and on the ends, and bringing the dark roof down to the level of the second floor beams. The bay windows with their slight projection, admit of greater glass area than could be obtained from a group of windows flush with the outside wall. The large three-window dormer gives the required amount of room and light in the second story without throw-

ing the rest of the composition "out of scale." The floor plans have been developed to utilize every inch of space with a consequent economy of time and labor in the administration of the household.

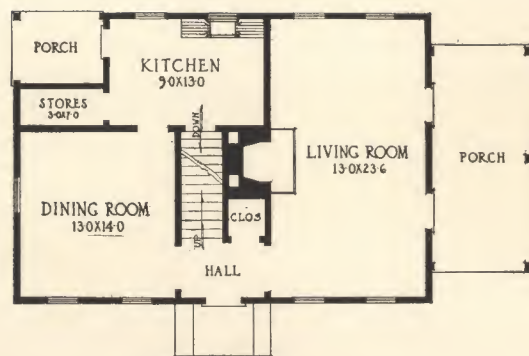
From an attractive square hall there is direct access to the living room, the dining room and the kitchen. The stairs go up parallel with the front door and provide the architectural interest on one side of the hall. The staircase lands in the center of the second floor, from which all the rooms and the bath are easily reached. There are really four bedrooms, although one of the rooms is called "sewing room." If desired, an owner's bath room could be built adjoining the present bath without sacrificing much of the roominess now obtained.

The architecture of every epoch, of which we have any knowledge, has been built upon a solid foundation of older work, with the admixture of a small proportion of new features, compelled by the conditions of the time. In this house, old forms have been used to create a new architecture.

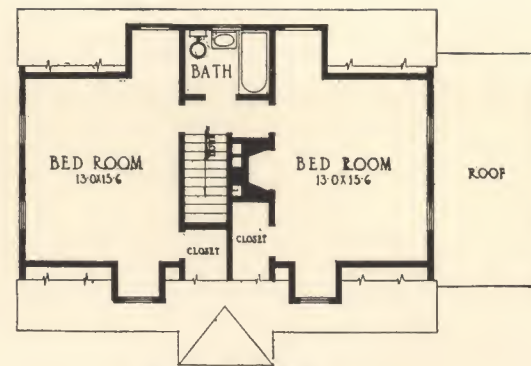


COTTAGE OF PENNSYLVANIA COLONIAL PRECEDENT—AMERICAN RENAISSANCE

Illustrating how the "Germantown Hood" may be used as a feature of the design in a small cottage



First Floor Plan



Second Floor Plan

IN many of the justly admired old houses which are sources of inspiration for modern homes, it was not thought necessary to be economical of space. Time and experience have proved that the more compact a plan is, the more livable the house. By compact is meant ingenuity displayed in the logical placing and size of rooms in relation to each other. Therefore, we find small houses of today have many of the outward characteristics of historic styles, modified and reduced in size to harmonize with modern tendencies in planning.

This tiny house follows the general lines of the somewhat larger Pennsylvania colonial style, and fills the long-felt need for a happy medium between the moderate size house and the "bungalow." It has the best features of both. Its mass is shapely, the height reduced by bringing the roof down with a generous projection of the eaves, so that a horizontal shadow is cast over the heads of the first story windows, giving an effect similar to that of the projecting hood on the Germantown houses. Likewise, this

roof projection is broken by a covered, pedimented hood, which gives prominence to the entrance and shelters the doorway, making a practical and inviting feature of the high-backed graceful wood settees.

Seen from the front this might easily be taken for a one story house, but in reality, it has two full stories. The rooms in the second floor do not depend upon the dormer windows for light and air, but have two full sized windows in each gable end.

The rooms are few and of generous size, rather than many and small. The plan hinges around a large central chimney, which does not take up a disproportionate amount of space, as it is flush with the sides of the living room. Its depth is made use of for a coat closet in the hall, and becomes the breast for the range in the kitchen. To make housework as easy as possible in these days when servants are luxuries, the kitchen has been planned to include all the necessary features of dressers, cupboards, sinks and built-in ironing board; place has been made for the ice box which is easily accessible both

for the housewife and the iceman, and a big store closet has also been provided. The two windows and sash door give plenty of light and ventilation. The rear porch will be most useful as a summer kitchen.

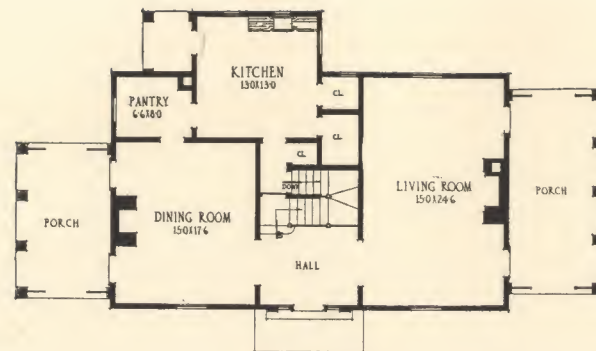
The second floor is surprisingly commodious. It has a small but adequate stair hall, two well planned bed rooms, each with three exposures and four windows. The bath room is between them and is of fair size. Further uses have been made of the chimney breast; it forms part of the upstairs hall on one side and a long deep closet on the other. The open fireplace in the owner's room would provide adequate heat for the second floor until really cold weather necessitated a furnace fire.

The house measures 32 by 24 feet, and can be easily and economically built, as it is rectangular in shape and has a single pitch roof. It is a house that, because of the exquisite scale and simplicity of its style and diminutive size, needs land to set it off; in other words, it would be inappropriate to a congested neighborhood.

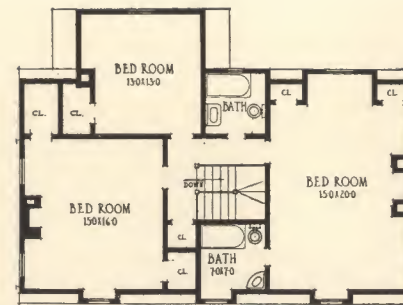


HOUSE OF DUTCH COLONIAL PRECEDENT—AMERICAN RENAISSANCE

*Illustrating the omission of overhanging eaves in adapting the historic style
to meet modern demands for increased sunlight*



First Floor Plan



Second Floor Plan

THE original Dutch Colonial farm houses were charming rather than beautiful; and quaint rather than formal. These qualities make them especially adaptable as precedents for small houses of today. Certain of the first Dutch forms, especially the flat slopes of the roofs, cannot be readily used, because they admit little light and air to the second story. The Dutch themselves, two hundred years ago, for purely practical reasons, discovered that the gambrel roof was the solution of the problem of getting the most room in a low house, and their solution is still correct.

The Dutch Colonial style has that quality of intimacy which is the root of successful work, and it has a virility and sturdiness which make it most suitable for modern houses. The houses are strong and pleasing in mass, refined in detail, and appropriate to the typical American landscape.

From the precedents that the Dutch have left us in Long Island and northern New Jersey, a modern eight-room house has been planned and designed.

The central mass of the Dutch Colonial house has been utilized, and flanked on both sides with porches, preserving the outlines of the charming old buildings. The gambrel roof permits of sufficient light in the second story to be practical and still maintain the appearance of lowness.

The plan gives the maximum of convenience and comfort. A proportionate amount of space is given to the entrance hall; from it one sees exits on all four sides, to the street, to the dining room, upstairs, and to the living room.

The living room is larger than one might expect to find in so small a house, and has the advantage of three outlooks. The dining room, pantry and kitchen are small enough to be compact but by no means cramped. An excellent feature is the direct access from the kitchen, across the stair landing, to the front door.

The stairway is well contrived. It is broad and well lighted and mounting is rendered easy by low risers and wide treads. The staircase is parallel with the front wall

and becomes a decorative feature of the entrance hall. It lands in the center of the second floor in a small hall with convenient access to all the rooms.

The second floor follows the plan of the ground floor in order to get the proper support for the partitions. The owner's bedroom is most spacious and has windows on three sides. There is a private bath for this room, besides two closets and a cheery fireplace. The other two bed rooms are of good size with ample closets and have easy access to the second bath room.

There are four open fireplaces in the house. Besides their usefulness as producers of heat, they are also invaluable as a means of ventilation.

While the rooms are not large, none has been reduced to such a degree that comfort or practical usefulness has been sacrificed. The house expresses with unusual fidelity the traditions and spirit of the Dutch Colonial style without any suggestion of mere archaeological copying.



SQUARE SUBURBAN TYPE—AMERICAN RENAISSANCE

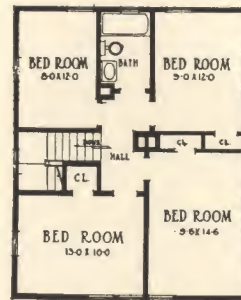
Featuring the central chimney stack in a house that meets the popular demand for compactness of plan and rigid economy

IN the repertoire of styles that have taken root in the United States, the square house with a hip roof has been the one most often abused. It has an architectural "black eye" as the result of carelessness in designing or from poor feeling for mass and proportion. Many of these houses, although excellently planned, look like wretchedly blocked out soap-boxes. Because its marked characteristic is simplicity of plan, and consequently of roof design, it is the type of house that a prospective owner thinks "just happened" until he tries to build one without the aid of a competent adviser.

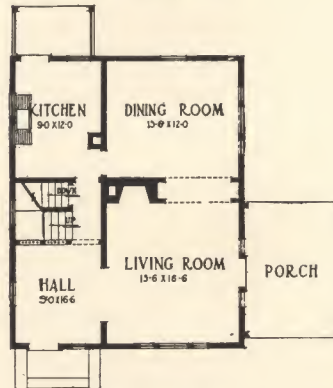
There is a striking difference between the kind of "box" structure which has made so many communities unsightly and the square house illustrated above.

The exterior presents an appearance of frank and engaging simplicity. Character is given the excellent mass by the size, placing and grouping of the windows, and by the combination of wide clapboards for the walls with matched siding used for the frieze. Then, too, the house gains greatly in attractiveness by the taste with which the minor or accessory details are designed. For instance, the roof framing is adequate to support the overhang; thus making it unpardonable to use jig-saw brackets. The hood over the front door and the flower boxes are the only embellishments and so evidently "belong" that they cannot be classed as meaningless ornament. The placing of the chimney in the center obviates the use of an outside chimney, which would cut up the side elevation and detract from the roof lines.

The second house in the picture has the same floor plans as the house in the fore-



Second Floor Plan



First Floor Plan

ground and is included to show how an entirely different design may be obtained when the roof construction is changed and the various details made appropriate to the character of the design. The hip roof of the first house has been made into a ridge in the second instance with one slope brought down over the side porch. This necessitated a dormer window in one of the front bedrooms. The entrance porch is covered with a simple roof, the pitch corresponding to the angle of the main roof. The windows on the front have been re-studied to be in scale with the new elevation. This sug-

gested an attractive bay in the living room and centering the windows in the bed rooms.

While the plans present no extraordinary features, there is no waste space, and the rooms are of good size, properly proportioned each to the other and well located.

The dominant characteristic of the first floor is spaciousness. The entrance hall is large enough to be a reception room, and opens into the living room so naturally that the effect of a much larger house is given. The kitchen is compact and, besides having direct access to the dining room, can be reached from the second floor without passing through the hall. One can also go directly to and from the front door. A kitchen situated so as to have the benefit of so many "short cuts" will save many steps.

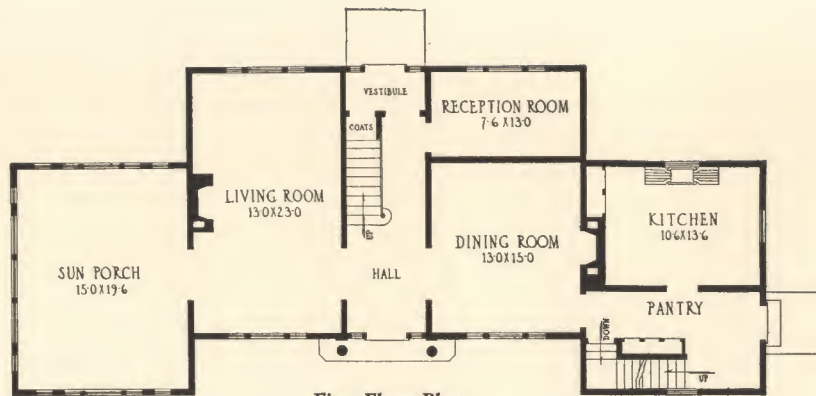
The stairs have a landing midway, lighted by a window, which makes an attractive feature of a rather difficult member in a small house. The hall of the second floor, though very small, serves its purpose; it connects and separates the bedrooms and admits of easy circulation. Each of the four bedrooms has at least two windows and two exposures, insuring excellent light and ventilation.

A very small outlay over the bare necessities has been expended but it is used where it will count for most in elevating the character and livableness of the house. It is dignified without being prim. Persons of modest income, whose taste and requirements are above the conventional brand of "stock" house, will find in this house one suited to their pocketbooks and in no way humiliating to their pride, personal or civic.

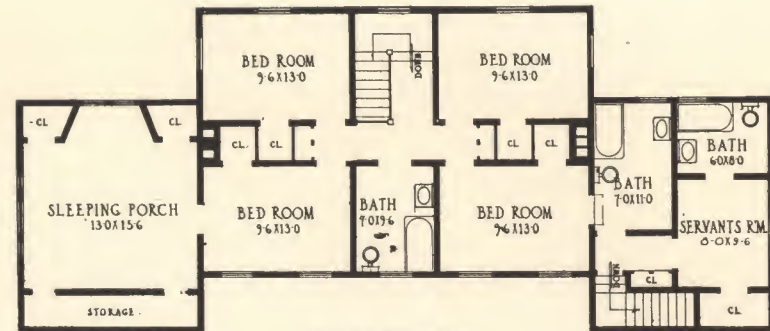


HOUSE OF ENGLISH PRECEDENT—AMERICAN RENAISSANCE

Adapting the unbroken thatched roof of the English cottage to soften the composition and tie the house and grounds together



First Floor Plan



Second Floor Plan

THE character of Renaissance architecture does not depend alone upon national traditions and developments but is determined to a degree by the personality and training of individual architects. Twentieth Century architects are seeking for some new manifestations of world-old forms and so the houses they design have that complicated character which makes it difficult to classify them.

There is a reflection of English forms in the design illustrated on the page above. The house provides an interesting study of the development which has taken place in American architecture. It is a good indication that a style is being evolved, adapted to modern needs and which is a faithful expression of modern civilization.

The thatched roof, with its deep pile and rounded corners is one of the most picturesque features frequently found in the old roadside cottages of England. This form of roof has been adopted in this design by using wood shingles laid in wavy lines and turned over the eaves. The unbroken

sweep of the roof and its soft edges give the house a most individual atmosphere.

The plan is symmetrical—the main portion balanced on each end by wings. A study of the plan will reveal many interesting features of convenience not generally found in a house of this size—the body is only 35 feet long by 24 feet deep with wings 16 x 20 feet.

The extra room, obtained by putting the kitchen in the wing might well serve as a Library instead of a Reception Room, as it has been designated. The kitchen wing also provides a pantry of ample dimensions and stairways to both cellar and the maid's room. The second story of this wing has the maid's bath room directly connected with her bed room and there is still enough space remaining to provide for a bath room for the master's portion of the house. The opposite wing contains a spacious sun porch on the first floor and a generous sized sleeping porch above.

The pictorial value of the whole composi-

tion has been carefully considered, and while the house is interesting as seen from the street, the garden elevation, pictured on the page above, has been made the principal one. A frequent fault in many otherwise charming suburban houses is that the living room and porches face directly upon the street. Here the principal rooms face the garden. The terrace connecting the wings is screened from public view so that it can be lived upon comfortably with every assurance of privacy.

The working units of this house are exceptionally good. The owner and guests, the servants and delivery men can find what they want without too many steps and without interference with each other.

Englishmen built their houses for comfort and seldom were they ostentatious. They loved the country and built so as to preserve its beauties. As Americans come to realize that their homes should be a real expression of their mode of living and a contribution to the beauty of the neighborhood, they will appreciate the qualities of this design.



Your Selection of a Style

ONCE it is recognized that a house is actually worth more, intrinsically and sentimentally, when it is beautiful, attractive and homelike, and that these characteristics can only be obtained when it has authentic architectural style, the first problem confronting you is the selection of a style which will reconcile your taste, your needs and the amount of money you contemplate investing.

Your selection of an architectural style will naturally be influenced by the number and size of rooms you require. If you need a six-room house you would hardly select the Southern Colonial style, which as has been seen, was developed to meet the requirements of living on a luxurious scale. It would be unreasonable also to choose the Cottage Bungalow if you are going to build a ten-room house.

Next, it should be remembered that each style dictates certain elements in the arrangement of the floor plans. It would be impossible to do away with a central hall in the New England Colonial Coast-town type. So, too, the low sloping roof of the Dutch Colonial limits the livable area on the second floor.

The size, shape and contour of the lot should also be considered in the selection of a style. If you have already decided on the style of architecture for your home you must be sure that the lot upon which you build will give it a proper setting. If the style demands a wide frontage it would obviously be out of place on a narrow lot. For instance, the Litchfield type of Colonial style, with its broad expanse, would lose much of its attractiveness without sufficient space on both sides; while the Square Suburban type is especially designed to look well on an ordinary city lot.

Again, a style which calls for height in its front elevation would be inappropriate on a high terrace. In such a location the English Cottage would be far less interesting than the Dutch Colonial, which, with its sloping roof, would tie in admirably with its surroundings.

It should be emphasized that the houses shown in this book were not designed to be built for any given fixed cost. The requirement was that each house be as small and

simple as the particular style permitted and still embody every essential necessary to have it a correct and faithful example of that style. While it is possible, therefore, to build a larger house in most of the styles illustrated, any attempt to reduce the size beyond the dimension given would likely lead to disappointment.

In the final selection of a style for your home, a competent architect will always be an invaluable guide. Through years of study, training and experience he has acquired a knowledge which enables him to translate your selection of an architectural style and your ideas of a suitable floor plan into a successful house. No building of any magnitude should be attempted without his guidance.

After making a thorough study of your problem with you, the architect prepares a complete set of working drawings and specifications for your house, makes the contracts and supervises its construction. By planning in advance against every possible contingency, he provides against alterations on the job, which are always costly, and avoids for you the many pitfalls that confront the inexperienced builder. He inspects the work as it proceeds and sees to it that your house is built strictly in accordance with the plans and specifications.

It should not be overlooked that there are in almost all localities building codes which regulate planning, construction practices, the installation of electric wiring and plumbing, sewage disposal, etc. The architect is familiar with all these regulations and sees to it that your house conforms to them.

Contrary to the generally conceived opinion, an architect's fee is by no means money wasted. In performing his services he quite frequently saves many times the amount he receives.

The employment of an architect does not mean that your individuality is subordinated—it means a rational development of your ideas; the perfection of those that are good and the elimination of those which are not practical; in short, assured satisfaction in the finished house.

As the demand for better houses grows in this country, there is a growing appreciation for the services of the architect.

Planning the House

THE preceding illustrations have shown how many and how greatly different are the architectural styles that justly may be employed in giving form and expression to your requirements for living quarters.

The requirements to be met in any house are in reality the requirements of the people who are to inhabit it. No two families will agree absolutely upon the actual number, size and arrangement of rooms, but all will acknowledge that upon their *proper* arrangement depends the comfort and convenience of the household.

The plan therefore should be considered of first importance, and the true value of the niceties of arrangement fully understood. Economical planning takes into consideration the importance of every variation of an inch in providing proper staircase, passageways, bath rooms and closets in addition to the principal rooms, and in reducing waste space. It also provides the right space for the proper installation of plumbing, heating and lighting and all sorts of labor saving appliances which are dictated by the natural desire for completeness and the social condition which necessitates the reduction of manual labor in the administration.

The type of plan is determined by several factors: the character and size of the lot and the position of the house in relation to the points of the compass; the aspects possible for the chief rooms with respect to view and prevailing winds: the contour of the site; and the material to be used.

The points of the compass should be carefully considered in planning to give the house the utmost livableness. No dogmatic rules can be laid down as to what are the best exposures for the various rooms, but it is generally agreed that the rooms requiring the least sun should be placed on the North. The dining room is best with an Eastern exposure where it will get the cheering sunshine the year around at breakfast time. The living room needs the afternoon sun and should therefore have a Southern or Western exposure. The Southeast is the best outlook for the garden front. The porch, if placed on the South side will be more comfortable as an out-of-door room in the Spring and Fall.

These suggestions cannot always be followed if the house is to be located in a closely built-up neighborhood. In this case, the living rooms should be placed with their main outlooks to the front or rear, away from the other houses.

Even in the very small house, the first floor plan should include a living room large enough for the members of the household to congregate in comfort and entertain their guests; a dining room of sufficient size to permit one to move freely around the table when all the seats are occupied; a kitchen and pantry of adequate size to permit the installation of every convenience for doing the work with fewest steps and least labor. The kitchen need not be a large room, if gas or electricity are used for cooking purposes, but it should have cross ventilation to maintain an even temperature and to carry away odors from cooking.

The staircase can be arranged in many ways as the plans in this book indicate. It may be parallel with the front wall, as shown in the plan of the Dutch Colonial house on page twenty-one; it may run directly back to a landing adjacent to the rear wall and thence to the second floor, as in the New England Colonial town house on page seventeen; or it may be enclosed entirely within partition walls, as in the Seventeenth Century Colonial house plan on page thirteen. A study of other plans will suggest other possibilities of arrangement.

A sufficient number of bed rooms and bath rooms and closets to care for the family and any guests are needed on the second floor. The owner's room should be larger than the others, for it is generally occupied by two persons. All the bedrooms should have windows on two sides to provide cross ventilation. The doors should be in a corner of the room rather than in the center of a wall, as it is a part of their utility to act as screens when they are open.

While there is a definite relation between the size of a house and its cost, it is not always realized that of two houses of identical floor area, one may be built for very much less than the cost of the other. This is due to the manner in which the rooms are arranged to form the plan. In the one instance there is

Planning the House

extravagance in plan and construction, and in the other economy and simplicity. A square house is ordinarily cheaper to build than one of rectangular or irregular contour, although such is not always the case. An irregular plan can be so arranged as to make it as economical as the simpler rectangular one, if the arrangement saves in hall or other waste spaces inside the house. This is especially true of the "L" or "T" shape plan, which makes it possible to give each important room exposure, light and air upon three of its four sides.

It should be unnecessary to have more than two chimneys in the well planned house. Partitions should be planned without irregular or eccentric breaks and where possible those on the second floor should be over the ones below. The span of the rooms should be kept within

the limit of standard lengths of lumber. Where the plumbing can be confined to one perpendicular stack to take care of all stories much expense is saved. The simple roof unbroken by gables, dormers, etc., is always the least expensive and generally the more attractive. Dormers require much flashing and labor in cutting around and making the angles tight.

In planning a house the far-sighted builder will not be content to provide accommodations only for his personal needs but will consider whether or not the house provides enough rooms for the normal American family. If circumstances, at some future time, make it necessary to rent or to dispose of the property it will have a greater market value if it is large enough to meet the requirements of the average purchaser.



*Entrance Detail
The Stearns House, Bedford, Massachusetts*

The Proper Use of Lumber

WHEN you have selected an architectural style which pleases you and which assures the attractiveness of your house, and when you have decided on a floor plan that fits your mode of life, there remains a third and very vital consideration, the durability of your house. And here you have two factors to consider—proper construction and the selection of the right materials.

There have in recent years been applied to house construction, methods which—regardless of what the building material might be—could scarcely be expected to give satisfactory results. Too much emphasis has been placed on speed and cheapness; too little on thoroughness. For practical and economical reasons the so-called “balloon” frame in wood construction has largely superseded the old-fashioned “mortise and tenon” frame; but economy of materials and labor can be carried so far in any character of frame as to impair the strength and rigidity of the structure. Bulging walls, cracked plaster, sagging floors, creaking stairs and the continual sticking and binding of doors and windows are all the results of faulty construction, and can be avoided.

There is no reason why the house of wood today should not be as sound and substantial as its predecessor of Colonial times. As a matter of fact, by employing recent improvements in frame construction, the house of wood today can be made as durable, more comfortable, more weatherproof and more fire-retardant than the houses of old. In building your house, you will find it profitable to allow the contractor sufficient scope so that it will not be necessary for him to “skimp” the job. Thoroughness, at first a little more costly, is always cheapest and most satisfactory in the long run. This subject has been thoroughly presented in a booklet, *“The High Cost of Cheap Construction,”* which can be secured from the Service Department, Weyerhaeuser Forest Products, Saint Paul, Minnesota.

Lumber is required for three distinct purposes in the building of a house—for the frame, for outside finish and for inside finish. The service it is to perform should be the determining factor in its selection.

For the frame, strength and stiffness are the

qualities necessary, and to secure these, the matter of construction is of far greater importance than the kind of lumber used. As the framing lumber is entirely covered, the presence of knots and other defects, which do not impair its strength, is of no consequence. The lower grades of a number of species of lumber will give the required strength, at a minimum cost. The locality in which you live will largely determine the most economical lumber. The sill of the house, resting as it does directly on the foundation, should, however, be of the heartwood of a decay-resisting species, for only such lumber will remain sound where it is continually exposed to dampness.

It is for the outside of your house that your selection of lumber is most important. Here the wood is subjected to all the changing conditions of the weather—to heat and cold, sun and wind, rain and snow; and on its behavior under these trying conditions depends the appearance and comfort of your house. Durability, the ability to “stay put,” to hold tight joints, and to take paint are, therefore, the requisites of a wood for outside finish, and good judgment dictates the use of the best.

The wood on the inside of your house has these requirements to fulfill. For finish floors, hardness and wear-resistance are the essentials, and these qualities are obtainable in a number of woods. For interior trim—for door and window casings, baseboards, cornice and picture mouldings, paneling, mantel pieces and staircases—wood is required that will hold tight at the joints, that can be moulded into pleasing forms and that can be stained or painted to harmonize with your decorative scheme.

To insure faultless construction let it be emphasized that all lumber used, of whatever kind or for whatever purpose, should be fully seasoned and never put in place when wet.

In making your selection of lumber for these various uses, your local lumber dealer can be of great assistance to you. He knows the qualities of the various species of lumber and carries a stock of those kinds and grades which, in his territory, can be satisfactorily used with the greatest economy.

Weyerhaeuser Forest Products Service to Home-Builders

AS the largest manufacturers and distributors of lumber in this country, it is quite natural that we should take a keen personal interest in the development of good houses, for with a wider appreciation of the beauty and durability of wood houses comes an increase in the use of lumber. Lumber can give the greatest value and the most lasting satisfaction in a house only when pleasing design is combined with correct principles of building construction.

The Weyerhaeuser Forest Products Service Department has, therefore, been established in order that home-builders may have a means of obtaining in a wood house the essential attributes of good design, efficient plan, right materials and substantial construction.

Such assistance as we can render in making the design of your house appropriate and its interior arrangement livable and efficient is contained in this book. To combine your choice of a style and your individual requirements of plan into a house that exactly fits your needs is more properly the function of the trained architect.

In the preparation of this book it was necessary, however, to make a thorough research into the various historic styles and to make measured drawings of practically all of the houses shown. A complete set of working drawings—consisting of all floor plans, four elevations and two sections, fully dimensioned, together with a sheet of details—had to be made in order to illustrate these subjects accurately.

Should one of the houses listed below meet your requirements we will be glad to send you or your architect a set of working drawings upon receipt of the amount specified. Your architect will be saved the time involved in studying the original of the house you like. Your builder will have sufficient data from which to build this house exactly as it was designed.

On the subject of house construction we have issued another booklet, "*The High Cost of Cheap Construction*," a copy of which will be mailed on request. This booklet points out, largely by means of illustrations, those essentials of good construction which are frequently overlooked or disregarded. It explains in a comparative way, good and bad construction, and affords you a means of checking the construction details of your house during its erection.

Our Service Department will be glad to assist you in the selection of lumber of the right kinds and of the most economical and satisfactory grades. As manufacturers, not of one, but of a number of different kinds of lumber used in building, we are not partisans of any particular species of wood. We advise the best lumber for the purpose, whether we handle it or not.

To make lumber a better product and to make our lumber of greatest value and service to you, is the fundamental policy of our organization. We realize that only through service and the merit of our product can we deserve the confidence and the patronage of the public.

Complete working drawings of the houses shown in this book will be furnished upon receipt of price given below:

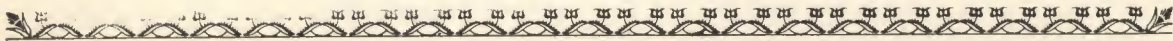
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			SQUARE SUBURBAN HOUSE.....	(p. 54)	15.00
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*Working drawings unfinished.

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